





Aut.  
19/6

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Anatole de Montaigne

Ulrich Middeldorf





[Robert Grave]

A  
**CATALOGUE**  
Of the Extensive and truly Magnificent  
**COLLECTION OF PRINTS,**  
FORMING ALTOGETHER

An unusual Display of the most rare and superior Productions

OF THE  
**FRENCH, FLEMISH, GERMAN AND ENGLISH**  
**Engravers,**

Who stand pre-eminently distinguished for their admirable skill in the  
different Branches of their Art; consisting chiefly of

**PORTRAITS,**  
**GRAND HISTORIC COMPOSITIONS**  
AND RICH LANDSCAPES,

ABOUNDING WITH CHOICE PROOFS,  
Curious Variations and Impressions of extraordinary Brilliancy;

ALSO A VERY CHOICE AND RARE  
**COLLECTION OF PAINTERS' ETCHINGS,**  
AND UPWARDS OF

1500 Pieces by the Hand of WENCESLAUS HOLLAR,  
Comprising his English Views and Portraits,  
OF REMARKABLE FINE QUALITY;

**STRUTT'S DICTIONARY OF ENGRAVERS,**

Illustrated by upwards of 4000 Prints,  
By the different Artists therein mentioned, arranged in chronological Order,  
Forming 24 Volumes, Whatman's Imperial Folio Paper;

AND A CAPITAL AND RICH  
Collection of PORTRAITS, by and after Sir Anthony Vandyke,  
In upwards of 200 Pieces,

PROOFS AND VANDEN ENDEN IMPRESSIONS;  
**TOGETHER WITH SEVERAL BOOKS of PRINTS,**  
Excellent Portfolios with Leaves, &c.

Which will be Sold by Auction, by

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**MR. THOS. DODD,**

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At his Room, No. 101, St. Martin's Lane, Feb 6-10, 1810  
On TUESDAY, the 6th Day of FEBRUARY, 1810,  
AND SEVENTEEN FOLLOWING DAYS,

(Sundays and Mondays excepted)  
At Half past FIVE in the Afternoon of each Day.

The Collection to be Viewed progressively Two Days prior to each Day's Sale;  
where descriptive Catalogues may be had, Price 4s. 6d.



## CONDITIONS OF SALE.

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- I. The highest Bidder to be the Purchaser, and if any Dispute arises between two or more Bidders, the Lot so disputed shall be immediately put up again and re-fold.
  - II. No Person to advance less than 6d.—above One Pound, 1s.—above Five Pounds, 2s. 6d.—and so in Proportion.
  - III. The Purchasers are to give in their Names and Places of Abode, and pay down 5s. in the Pound, in Part of Payment of the Purchase Money; in Default of which, the Lot or Lots so purchased to be immediately re-fold.
  - IV. The Lots to be taken away within Two Days after the Conclusion of the Sale, and the Remainder of the Purchase Money to be absolutely paid on the Delivery.
  - V. Upon Failure of complying with the aforesaid Conditions, the Deposit Money shall be forfeited, and all Lots uncleared within the Time specified shall be re-fold, by public or private Sale, and all Deficiencies and Expences attendant thereon, shall be made good by the Defaulters at this present Sale.
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Gentlemen, who cannot attend the Sale, may have their Commissions faithfully executed, by their humble Servant,

THOMAS DODD.



## Order of Sale.

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*First Day, Tuesday, February 6, 1810.*

### FRENCH SCHOOL.

ENGRAVINGS by Audran, Avril, Balechou, Le Bas, Beauvarlet, Bervic, Boissieux, Bosse, Bouilliard, Boulanger, Brebiette, Callot.

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*Second Day, Wednesday, February 7.*

CONTINUATION of the Works of Callot, Chastillon, Chereau, Le Clerc, P. Daret, Danlle, Drevet, Duflos, Edelinck, Frosne, Grignion, Huret, Larmessin, Lasne, Laurent, Lochom, Lombart, and Marcenay.

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*Third Day, Thursday, February 8.*

ENGRAVINGS by Masson, Mellan, Moncornet, Morin, Nanteuil, Perelle, Picart, Pitau, Poilly, Rousselet, Surugue, Tardieu, &c. and Portfolios with Leaves.

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*Fourth Day, Friday, February 9.*

THE WORKS of the early GERMAN and FLEMISH ENGRAVERS, during the 15th and 16th Centuries, comprising very curious and rare Examples by the following Persons—Aldegraver, Beham, Binck, De Bbye, L. Cranach, Albert Durer, David and Jerome Hopfer, Lucas Van Leyden, Israel Van Meckenhen, Gregory Penz, and Martin Schoen.

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*Fifth Day, Saturday, February 10.*

Virgil Solis, D. Van Staren, Johan Ulric, John, Jerome, and Anthony Wierix, M. Zagel, and STRUTT'S DICTIONARY OF ENGRAVERS, illustrated by upwards of 4000 examples by the different artists therein mentioned.



## Order of Sale.

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### *Sixth Day, Tuesday, February 13.*

ENGRAVINGS by the most eminent FLEMISH, DUTCH, and GERMAN ENGRAVERS, during the 17th and 18th Centuries—namely, H. Bary, J. F. Bause, C. Bloemart, M. le Blond, A. Blooteling, B. and S. Bolswert, N. de Bruyn, A. and J. Collaert, C. Van Dalen, W. J. Delft, J. Falck, S. Furck, P. Galle, J. de Gheyn, and H. Goltzius.

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### *Seventh Day, Wednesday, February 14.*

CONTINUATION of the Works of Goltzius, Count Goudt, E. Hainzelman, J. Houbraken, P. de Jode, Lucas Kilian, James and Theodore Matham, M. Merian, John Muller, and P. Myrignus.

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### *Eighth Day, Thursday, February 15.*

FINE EXAMPLES, by Natalis, Crispin, William and Magdalen Passe, Paul Pontius, C. Van Queboren, Giles, John and Raphael Sadeler, John Saenredam, Jacob Sandrart, and George Frederic Schmidt.

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### *Ninth Day, Friday, February 16.*

FINE PRODUCTIONS by P. Serwouter, P. Soutman, P. Van Sompel, Jonas Suyderhoef, W. Swanenbourg, Peter Tanje, P. Van Schuppen, and upwards of 200 fine Portraits, by and after Sir A. Vandyke, proofs, variations and Vanden Enden Impressions.

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### *Tenth Day, Saturday, February 17.*

CURIOUS POLITICAL PRINTS and SINGULAR EXECUTIONS by Nicholas John Visscher; also large Proportions of the Works of Cornelius and John Visscher, A. Voet, L. Vorsterman, and John George Wille.

END OF THE FIRST PART.



## ADDRESS.

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*THE* Collection which I have now the honor of submitting to the enlightened Amateur, will, I flatter myself, for its extent, variety, and fine state of impression, be considered as altogether forming a magnificent Memorial of the Engravers' Art. It presents a splendid display of several thousand productions by those artists who have distinguished themselves in their profession, both by their infinite skill and extraordinary exertions.

The Gentleman who formed this Collection, stands conspicuous with respect to the depth of his researches and universal knowledge in works of art. His good taste and judgment instantly enabled him to discriminate the several beauties and imperfections, necessarily attached to every production; and rarely any article, but such as held a standard of excellence, and at the same time possessing purity both of condition and impression, ever entered into his collection. For several years he pursued his daily researches with indefatigable industry; and whatever has been attainable, possessing also the degree of excellence I have just described, has been eagerly bought up by him, to enrich this collection.

I have, with a view to afford some temporary information to the admirers of prints, subjoined some introductory observations, on the utility of the art of engraving; the general instruction and amusement, afforded by prints; and some remarks with respect to the variety in impressions. I have also attempted, by way of introduction to the works of the respective engravers, given a short detail or sketch of the different artists, serving to point out their various excellencies, or the leading features of their art and genius.

THOMAS DODD.



# ADDRESS.

The Collection which I have now the honor of submitting to you, is a small one, and I flatter myself, for its extent, currency, and state of improvement, to be considered as altogether forming a new and valuable addition to the University. It presents a splendid series of original and finished productions by those artists who have distinguished themselves in their profession both by their infinite

The Collection which I have now the honor of submitting to you, is a small one, and I flatter myself, for its extent, currency, and state of improvement, to be considered as altogether forming a new and valuable addition to the University. It presents a splendid series of original and finished productions by those artists who have distinguished themselves in their profession both by their infinite

I have, with a view to afford some ideas and information to the collectors of prints, engraved some introductory observations on the state of the art of engraving, the general instruction and manner of applying the hand to print, and some remarks on the various kinds of engraving. I have also attempted, on way of introduction, to give a short history of the art, and to point out the various degrees of excellence to which it has attained, and to point out the various degrees of excellence to which it has attained, and to point out the various degrees of excellence to which it has attained.

THOMAS DODD.



## INTRODUCTORY OBSERVATIONS

ON THE

UTILITY OF THE ART OF ENGRAVING ;

THE GENERAL INSTRUCTION AND ENTERTAINMENT

AFFORDED BY PRINTS ;

AND SOME REMARKS ON THE DIFFERENCE AND

VARIETY IN IMPRESSIONS.

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**T**HE great utility of the Art of Engraving consists in its wonderful assistance to general information, and its inexhaustible source of amusement; these, with other qualities, render it the most important invention, (connected with that of Printing) which has ever been produced. It is applicable to the representation of every art and construction, and the works of Engravers, may be said, to be the everlasting memorials of all existing things :—by such aid the representation of every object will be communicated to the end of time; and when every other species of art shall have mouldered into dust, or become extinct by age, prints will live and convey to posterity every pre-existing, as well as present idea. Hence it follows, that the curious and inquisitive observer of nature, will at all times be anxious of their preservation; and, although drawings may in some measure be preserved by the same care as prints, yet they necessarily fade, and these, by age, lose that which constitutes their peculiar beauty. Added to which, being only a single representation, consequently they rarely gratify the eye but of the possessor; while engravings, producing a multiplicity of one and the same object, become dispersed into the hands of many in every civilized part of the globe; and with great truth may it be said, that there is not a person, whatever may be his profession or pursuit, but who may reap most essential advantages by the contemplation of prints; and that by them, more useful hints



and general mental improvements may be obtained, than by wading on any subject through entire volumes. By the assistance of prints, the memory also becomes so strongly impressed by every object presented, to those persons who are in the practice of frequently inspecting them, that they seem to possess not only an acquaintance, but even an extensive knowledge of things in general. Exclusive of these advantages, nothing can afford the mind more rational amusement, or a greater diversity of continued intellectual pleasure.

Every day produces to the mind some fresh object of novelty having its charms, so every production, possessing even a share of mediocrity, contains something to render it interesting, whether it consists in the object, or the scene; or whether in the manner, or the skill pursued by the artist in his transcription. Every engraver has it in his power to produce, at times, some peculiar trait of his genius, when transcribing either from a picture or a drawing; and whatever may be his method of working, in this branch of the art, the nearer he approaches to the style and manner of the original, so as to give every touch of the artist its true trait, character, and effect, in so much does he exhibit his own abilities in the transcription.

Thus, whatever may be the method adopted, or generally used, by one or the other of such skilful artists, yet we observe in their productions, that they at least bear an equal competition with their originals; and we not unfrequently discover excellencies in the transcript, in point of effect, execution, or some special trait, which the painter has not been so successful in representing.

Painters, who have practised etching, or engraving, have generally succeeded in giving the true trait and characteristic of their peculiar talents; for in their etchings we perceive the same freedom of touch with the point on the copper, as we discover in their pencilling on the canvas; yet an untutored observer might consider them as rough or hasty productions, though they possess more sterling beauties than he is capable of conceiving at first sight; but as soon as he becomes acquainted



with any leading feature of excellence, he may more readily discover others.

Thus we find that many eminent painters, more particularly Berghem, Callot, Durer, Dusart, Goltzius, Hogarth, L. Van Leyden, Nanteuil, Nijwix, Ostade, Rembrandt, Ruysdael, Swanevelt, the Vande Velde, Visschers, Waterloo, and innumerable others, have preserved that degree of truth, character and expression, which but very few beside themselves have so happily effected. From such examples we therefore find, that, in forming a collection of prints, on the principles of science and sound judgment, it will be necessary to obtain fine specimens of art by every master of repute, who may have produced examples of skill, or such that possess any peculiar interest in the nature of the subject.

This pursuit leads us to trace the art to its origin, and nothing affords a greater degree of pleasure than being enabled to obtain examples in their original purity, and of choice impression. It is these qualities in prints, which immediately create delight in the observer, and he feels this satisfaction increased, in proportion to the attention which he devotes to them.

To conceive the amazing difference in impressions, it may be necessary to refer to particular examples, which in several instances are brought forward in the course of this catalogue, where I have opposed an impression of indifferent quality against the same print in its perfect state. This also tends to shew, that after the plate becomes in a certain degree worn, the tender touches are obliterated, and the demi-tints become almost imperceptible. By such imperfections in the impression, the engraver loses that degree of fame, which his labours have entitled him to; his productions no longer attracting that general notice and esteem, which they otherwise would merit, if presented to the eye in their pure and genuine state.

We sometimes meet with impressions that are over-charged, owing to the plate being too much filled with ink, consequently the impression is too strong, or heavy; and others again are printed in the opposite degree, weak, owing to the printer having used his



ink too thin. It is to be understood, that there is a degree of art in taking off impressions with critical nicety, and those printers who have been eminent in this branch, usually have had the privilege of annexing their names to the plate, as a mark to denote their ability; and such a document enhances the value, inasmuch as it generally distinguishes the prior impressions from the latter.

The true criterion of a fine impression, consists in every line and delicate touch being clear and distinct, and an effective brilliancy pervading throughout the stronger parts, as much so as the nature of the engraving will admit of.

THOMAS DODD.



PRINTED BY J. & W. SMITH, KING STREET, SEVEN DIALS.

A  
CATALOGUE,  
&c. &c. &c.

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FIRST DAY'S SALE,  
TUESDAY, the 6th of FEBRUARY, 1810.

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*Works of the most eminent French Engravers.*

ALIAMET, AUDRAN.

LOT

- 1 TWO Landscapes, after Berghem and Wouvermans, by  
ALIAMET, and Soldiers at play with Cards, *proof*
- 2 The Siege of Calais, after Barthelemy, by J. L. ANSELIN
- GIRARD AUDRAN, *born at Lyons 1640*.—Celebrated as being  
among the most able artists that ever existed for engraving grand  
historical compositions—His works at once proclaim his super-emi-  
nent skill and extraordinary talents in this branch of the art.
- 3 The Martyrdom of St. Stephen, after Le Brun, and the Death  
of St. Francis, after Annibal Caracci, *fine*
- 4 The Judgment of Solomon, after A. Coypel, *capital*
- 5 The Martyrdom of St. Agnes, after Domenichino, *ditto*
- 6 Jesus Christ conducted to be Crucified, after Mignard, *a grand  
composition*
- 7 Time supporting Truth, after N. Poussin
- 8 The Adulterous Woman brought before Christ, after ditto,

B



JEAN AUDRAN, *brother of the preceding artist, born at Lyons 1667.*

—He received his instructions from his brother, and became eminently great in his profession, so much, that several of his pieces bear an equal rank with those of his tutor.

- 9 PORTRAITS—Noel Coypel, *peintre*—Antoine Coyzevox, *sculpteur*—Pierre Clement Daffincourt, *ingenieur*—*The two first engraved for his introduction into the academy*
- 10 The Battles of Alexander, after Le Brun, 6 pieces
- 11 Moses presented to Pharoah's Daughter, A. Coypel, *pinx.*

JEAN JACQUES AVRIL, *born at Paris 1756.*—Pupil of J. G. Wille, and ranks among the most eminent of his school.

- 12 The Double Reward of Merit, and French Patriotism, after P. A. Wille, *fine proofs*

JEAN JACQUES BALECHOU, *born at Arles 1715.*—Of high celebrity for his superior skill in his profession.

- 13 PORTRAITS.—Don Philippe Infant d'Espagne,—Ann Charlotte Gauthier,—Jean Louis Petit, *chirurgien*,—Prosper Jolyot de Crebillon

- 14 Prosper Jolyot de Crebillon, the larger print, *fine*

- 15 The Bathers, Vernet *pinx*

- 16 The Storm, *idem p. a celebrated production, before the lines on the inscription*

- 17 The same print, with less work in the clouds and other parts, *extra fine*, with the address of Balechou

JACQUES PHILLIPPE LE BAS, *born at Paris 1708*—An Artist of distinguished talents, who has produced a vast variety of excellent prints, but more especially those which are from the designs of Teniers, and some other Flemish painters: in them he has so far succeeded, as to excel all others that were his cotemporaries. When we inspect the works of Le Bas, we also see the admirable productions of such artists transmitted with all their original truth, purity and effect; we discover the same beauties, ideas and talents predominant throughout the transcript.

- 18 Two landscapes from Berghem, entitled, "La Fraiche Matinée" et "La Belle apres Dine,"—*with proofs of the same before the titles and dedications, beautiful productions and very fine*

- 19 Courier de Flanders, Both *pinx.* with three landscapes, and a pastoral scene, after F. Boucher, *fine, five pieces*

- 20 Halts of Cavalry, &c. after Parrocel, four pieces

- 21 A landscape, after Ruysdale, *with a proof of the same, before any letters, extra fine*

- 22 The Acts of Mercy, after Teniers, *and a proof etching of the same*

- 23 David Teniers playing on a Violincello, his Family singing in concert,—two landscapes, river scenery, enriched with groups of Wild Ducks, and two views in Flanders, with Peasants Regaling, all after Teniers, *very fine*



- 24 Village Festivals, two pieces, entitled "Les Accords Flamande," et "Le Lendemain des Noces," *a l'eau forte par Martiny et termine par le Bas, charming productions, after Teniers, on India paper* 1 10
- 25 View of Scheveling, and a Winter Scene, numerous figures skating, and a proof of the last, both after Vander Neer, *very fine* 1 10
- 26 Five large prints of Chinese Battles, *proof etchings* 2 2

JACQUES FIRMIN BEAUVARLET, *born at Abbeville, 1733.*—The following productions display his resplendent talents.

- 27 Portrait of Sebastiano Joseph Carvalio, Marquis Pombal, after Vanloo and Vernet, *a grand production* 1 9
- 28 The Dauphin, afterwards Lewis XVI. with his Sister, playing with a Goat, Drouais pinx. *very fine* 1 7
- 29 The Infant Children of Count Bethun, and the Infant Children of the Prince of Turenne, by Melini 1 12
- 30 A pair, the Sultana, &c. after Vanloo, *fine* 1 13
- 31 A pair, Conversation L'Espanole, &c. after ditto 1 2
- 32 Three, by BERSENOFF, St Jerome and St. John, after Dominichino, and Christ Tempted, after Titian, *beautiful productions* 1 7

CHARLES CLEMENT BERVIC, *born at Paris 1756.*—He was instructed in the art of engraving, by J. G. Wille, and under his direction he became one of the most eminent for his professional skill, in the management and handling of the burin that ever existed; he also possessed a consummate knowledge of his art, by giving to every substance its true appearance, character and effect.

- 33 Portrait of Louis XVI. in his Robes of State, *a magnificent production* 3 13
- 34 Charles Xavier, Comte de Vergennes, *very fine* 1 1
- 35 Achilles instructed in the use of the Bow, by the Centaur Chiron, Regnault pinx 1 13
- 36 Innocence, *peint par Merimée, fine* 1 16

JEAN JACQUES BOISSIEUX, *a celebrated Painter, born at Lyons 1725.*—He etched a variety of picturesque productions, which possess much excellence, and are highly esteemed.

- 37 Portrait of himself, presenting to our view an etching of a bust of a female—Boys blowing bubbles, *both extra fine* 1 1
- 38 Hermits at the mouth of a Cave, and St. Jerome writing, *capital* 1 5
- 39 Interior of a Cellar, with Coopers at Work, and a landscape with cattle, *very fine* 1 10
- 40 A group of Peasants driving two Cows through a Brook, in a large landscape, *fine* 1 7
- 41 A Forest, with Labourers employed in levelling a Tree, *a capital production* 1 2



ABRAHAM BOSSE, *born at Tours about the year 1610.*—This artist designed and engraved a vast variety of prints, which he performed with much excellence, and in a style completely his own. The subjects of his art are highly entertaining, they consist chiefly of the modes and habits of life, parties in conversation, to represent the seasons of the year, the times of the day, the senses, the cardinal virtues; also several different trades, and other occupations, which he has enriched with appropriate scenery, to heighten and more fully to express the subject. The following selection of his works, are incomparably fine as to impression, and among them are several choice proofs.

- 42 The Twelve Cæsars in medallion, on 6 plates,—Louis XIII. at Devotion,—Ditto with his Queen presenting their Offerings to the Virgin,—Two other pieces, representing the Queen and Nurse presenting to him the Infant Dauphin,—A Madona, and the Wise Men's Offering
- 43 Twelve pieces, being a set of figures of gentlemen in full dress, De St. Igny, *inv.*
- 44 Seven ditto of ladies, and four pieces, being two of gentlemen and two of ladies, to represent the Elements
- 45 Four pieces, a Pierrot, whole length, *fine proof*, and three others
- 46 Three pieces, representing the Procession, the Creation of the Knights, and the Entertainment given to them, by Louis XIII. on the 14th of May, 1633, *fine and rare*
- 47 Twenty-four small pieces, subjects of Piety, and the Mortal Sins, *some proofs*
- 48 Sixteen ditto, the Cardinal Virtues, *with proofs of the same, capital*
- 49 Another set, printed on papier grisaille, touched or heightened lightly with gold, and 36 Roman capitals, with historic and other designs
- 50 Two designs for fans, and two elegant plateaus, enriched with designs of the Seasons and the Four Ages
- 51 A Family reciting Grace at their Meal,—The Christian Soldier conducted by Inspiration and Religion, and two pieces, representing a Good Man and a Bad Man, at the point of Death
- 52 David with the Head of Goliah,—The Cardinal Virtues, in one piece, and four other pieces, containing several portraits of religious characters, *fine proofs*
- 53 The interior view of the Hospital of Charity, in Paris, and four pieces of the Acts of Mercy
- 54 The Prodigal Son, in six pieces, *capital*
- 55 The Wise and Foolish Virgins, in seven pieces, *brilliant*
- 56 The Impiety of Jezabel, in six pieces, and Polexandre, in five pieces, *very choice*
- 57 Eight, chiefly of frontispieces, *elegant designs*
- 58 The Seasons, in four pieces,—The Villager's Wedding,—A Scene in a Pantomime, and the Domineering Wife and Husband, in two pieces



- 59 Eight pieces, the School Master and Mistress,—The Bakers and the Milliners Shops,—The Painter,—Engraver,—Sculptor, and Printers Apartments, *all extra fine* 2 2 .
- 60 Ladies presenting Presents to a Bride, and four other pieces, representing Courtship, Matrimony, &c. 14 .
- 61 The Senses, in five pieces, *very fine* 1 7 .
- 62 History of the Maid of Orleans, in sixteen pieces, *ditto* 4 .
- 63 Designs from the Eneid of Virgil, in ten pieces, *brilliant proofs* 2 2 .

- 64 Four pieces from the Orleans' Gallery, by J. Bouilliard, namely Venus, after Palma—Cupid making his Bow, Parmegiano—Philip the Second with his Mistress, Titian, and a Madona, Raphael. 7 6

JOHN BOULANGER, *born at Troyes about the year 1613.*—He engraved a considerable number of portraits, madonas and holy families, after Caracci, Guido, Raphael, and other painters of eminence; some of them possess infinite merit and excellence for their fine and superior execution; the naked parts of his figures are worked up in the dotted method with surprising softness and effect; the draperies are finished in a masterly style with the graver, his strokes are clear, delicate, and occasionally managed with great energy and skill.

- 65 Portraits of Jean du Verger—Henricus de Castille, Abbas St. Martini, &c.—ditto, anonymous, in an octagon of oaken foilage, and 2 prints of the Virgin, with the Infant and St. John, after Mignard and Vouet 15 8
- 66 Three pieces, subjects of the Virgin, after Coypel and Guido 10 6
- 67 The Infant Christ crowning a Saint, Claude le Febure pinx.—a Holy Family, proof before any letters, and the Virgin with the Infant, *very fine* 1 1 .
- 68 Jesus Christ contemplating on the Orb, and a proof of the same 8 .
- 69 The Virgin with the Infant, "Sancta Maria Auxiliatrix Passaviensis Miraculis Clara," and the Virgin with Pinks, after Raphael, *both very fine* 10 .
- 70 The Virgin presenting Flowers to the Infant, Stella pinx.—the Virgin with a bandeau of oaken foilage, and St. Genevive, *extra fine* 7 .

PETER BREBIETTE, *Painter and Engraver in aqua-fortis, born about 1596, at Mantes on the Seine.*—He etched in a very spirited and masterly style, a number of bacchanalian scenes, juvenile and other sports, compositions from Ovid, and other subjects from his own designs.

- 71 Sixteen friezes, representing Bacchanalian and other Sports 12 6 .
- 72 Fifteen ditto 9 6 .
- 73 Fourteen ditto 9 6 .
- 74 Twelve ditto 18 .
- 75 Sixteen designs from Ovid 10 6 .



JACQUES CALLOT, *born 1593, at Nancy in Lorraine.*—This very celebrated artist conceived the strongest love towards the arts in his youth. At the age of twelve years he secretly left his parents to go into Italy, in order to obtain improvement in a pursuit he felt himself so ardently attached to; he arrived at Florence, and obtained an introduction to Remegio Cantagallini, under whose tuition he acquired great facility in drawing and designing. He afterwards went to Rome, where he obtained additional instruction from Guilio Parigi, and a knowledge of the practical part of engraving under Philip Thomassin. He again returned to Florence, where he was patronized and employed by Cosmus the 2nd. At this time he began to practise etching of figures with success; he improved rapidly in this pursuit, and became successively an artist of incomparable merit. His invention and ideas were amazingly fertile; he designed and etched at once with amazing rapidity. His compositions generally are in small compass, yet they abound with figures, admirably grouped, and finely contrasted in the attitudes. The observer will find ample recompence by a reattentive examination of his works; otherwise the most minute and beautiful parts are unnoticed by a cursory glance. The following collection consists of about one thousand pieces, of select quality as to impression, and contain all his productions which are most worthy of admiration, and the greater part of those which are noticed by foreign collectors of his works as being most rare.

- 76 Portrait of Callot, by Bosse, and a prior impression of the same before the name was engraved round the border, and the age on the pedestal that supports the bust
- 77 Portrait of Callot, by Boulonois—2 different of ditto, by Michael Lasne—Ditto by Loemans—Ditto by Lubin—Ditto by Vorsterman, and ditto by Pitteri, with a reverse of the same
- 78 Portraits of Francis de Medicis, Grand Duke of Tuscany, and Cosmus the Second, *that of Francis is noted as being extra rare*
- 79 Louis de Lorraine in Armour, on a Charger, with a grand battle in the back ground, *very fine*
- 80 Claude Drevet, with his infant son, in a military habit, and another impression of the same print previous to the words "A Nancy, 1632," and some cross hatchings on the shade of the house in the back ground
- 81 "Giovanni Domenico Peri d'Archidosso Poeta Contadino," called the Poetical Gardener, in an oval surrounded with implements of husbandry, musical instruments, &c. before the name of Callot, *extra rare in this state*, and "Donatus Antellensis Senator Florentinus Annum Agens LXXVIII." *also extra rare*
- 82 "Carolus Lormeus Oraculum Solers" within the symbol of Eternity, and "Gabriel Chiabrera, Savonensis Ætatis Sux Anno XXXXXII." round the oval, the tablet at bottom blank, Pompeius Cacinius delineavit, Ja Callot sculpsit, *most rare, this print is not noticed by any author.*



- 83 Ten sheets of silver and gold medals and coins of the Danish, German, Austrian and Hungarian Monarchs, and a duplicate of No. 4, with the center cut out, and the portrait of Callot introduced

### DESIGNS FROM SCRIPTURE AND PIOUS SUBJECTS.

- 84 The Life of the Virgin, in 14 pieces, the last piece "Attributa Beata Maria" is often wanting in the set, *very fine*
- 85 The Life of the Virgin, represented in 27 emblems, with the title
- 86 The New Testament, or Christ delivering his Parables, in 11 pieces
- 87 Another set of the same, proofs before the sentences and numbers, *extra fine and rare*
- 88 The Passion of Jesus Christ and the Life of the Virgin, 21 pieces, ovals and circles, and an additional plate of the Annunciation, *which is extra rare*
- 89 The same set in 4 pieces, *before the subjects were separated, scarce*
- 90 The Passion of Christ, in 12 pieces, *proofs*
- 91 The larger set of the Passion of Christ, in 7 pieces; *together with an unfinished proof of putting the Thorns on Christ's Head, a copy of Christ bearing the Cross, and the same subject in a small oblong oval, supposed by Gersaint to be engraved on silver, very scarce*
- 92 Gloriosissimæ Virginis Dei Paræ Elogium, the set in 9 pieces, with duplicate *proofs* of the Adoration of the Kings, the Assumption, and the Conversion of St. Paul
- 93 A Holy Family at Table, called the Benedicite, with a copy of ditto—Another Holy Family, after A. del Sarto, and the large Ecce Homo, after Stradanus, *with another of the same, before the arms and privilege, rare*
- 94 Fifteen pieces from pictures in the Cathedral of St. Peter at Rome, *and a proof of Saints Peter and Paul*
- 95 "Jubilatio Triumphi Virginis Dei Paræ Sub Urbano VIII. P. P. Max." being a large thesis in honour of the Virgin, dedicated to Charles IV. Duke of Lorraine, *very fine, first state, before the name of Silvestre*
- 96 The Passage of the Red Sea, 2 impressions, 1 with the prior Address of Israel, the other with Fagnani excu, and the Slaughter of the Innocents, 2 different plates, *and a proof of one of the impressions before the words "Callot fe. Israel ex. cum. privil. Regis." rare*
- 97 The Course of Human Life, otherwise Hell or Purgatory, composed by Bernardino Pocetti, from the idea of Dante, on 4 sheets, *rare, and curious*
- 98 The Penitents, in 6 pieces, with the title, also a prior impression of the Magdalen before the address of Israel

- 99 The Banquets, 4 small pieces—St. Peter—The Martyrdom of St. Lawrence, *a small oval*, and St. Roch, *rare*
- 100 The Martyrdoms of St. Lawrence and St. Sebastian, 2 pieces, oblong—St. John preaching in the Wilderness—St. John in the Isle of Patmos, and Jesus Christ discoursing with the Corn Measurers, or the Parable of Measuring Grain, *fine and scarce*
- 101 The Martyrdoms of the Apostles, 16 pieces with the title, *before the numbers and the address of Israel*, *very fine*
- 102 The Apostles, at whole length, with their Martyrdoms in the back ground, 16 pieces with the title, *extra fine*
- 103 The Apostles, in 13 pieces, copies of the last set
- 104 The Exorcism, after Andrea Boscoli—St. Nicholas Preaching in a Wood—St. Mansuetus restoring to Life a young Prince who was struck dead by a tennis ball, and St. Paul, after Bloemart, *2 impressions*, *1 before the address of Mariette*
- 105 The Effigies of St. Francis—Ditto, in a Tulip—The Tree of St. Francis, and the Martyrdom of the Saints at Japan, *very fine*
- 106 The Priest carrying a Pix, a small piece, usually worn by Callot, suspended from the button of his habit, *rare*
- 107 The Images or Representations of all the Saints of the Year, and the Moveable Feasts, in 490 pieces, with a duplicate proof of the frontispiece, *very fine*
- 108 St. Anthony Tormented by Fiends, a grand production of extraordinary invention, *extra fine*
- 109 The Mortal Sins, in 7 pieces—three ovals, called the Sacrifices, and the Catafalque, or the Ceremony at the Grand Funeral of the Emperor Mathias, with a copy of ditto

#### STUDIES AND EXERCISES OF THE HUMAN FIGURE, AND WHIMSICAL REPRESENTATIONS OF PANTALOONS, CLOWNS, AND OTHER CHARACTERS.

- 110 Thirteen pieces, with the title, representing three figures in each performing the Military Exercise, *impressions before the numbers*
- 111 Thirteen pieces (with the title) of figures, entitled "Les Fantasies, &c." *previous to the numbers*
- 112 Twelve pieces, comprising six of gentlemen and six of ladies, called Habits of the Nobility, with appropriate scenery in the back ground, *very fine*
- 113 Fourteen pieces, including two titles, containing two similar figures in each print, one in outline, the other completed, entitled, "*Varie figure de Jacopo Callot*," and two additional pieces of Male and Female Peasants, sitting on banks



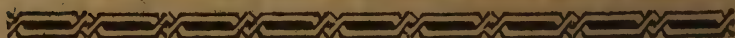
- 114 Thirteen pieces, of figures in outline, and finished, in different attitudes, and six other pieces of figures differently occupied, namely, Women spinning and reeling, Ladies walking, &c. and a piece containing 3 small figures of Women, one having a pack at her back, the center one with an infant in her arms, and the third with a basket on her arm—not in any of the catalogues, *extra rare*
- 115 Thirty pieces, entitled, "Caprici di Varia figure di Jacopo Callot, &c." dedicated to Prince Don Lorenzo de Medici, *this set comprises a variety of different designs, but according to the catalogues, it should contain fifty pieces*
- 116 Twenty two pieces, comprising two titles, entitled, "Varie figure Gobbi," otherwise called the Pigmies, being whimsical representations of pantomimical characters, *extra fine*
- 117 Twenty-four pieces, entitled, "Balli di Sfessania," being also highly ludicrous representations of Clowns and other characters in Pantomime, *brilliant*
- 118 Four small pieces, two of them represents two tall Buffoons in each, in singular dancing postures; the other pieces being also two figures in each, playing on musical instruments, and at the same time capering; a larger piece of two grotesque Buffoons, dancing in the presence of several spectators, and three larger prints of a Pantaloon, a Scaramouch, and a Pierrot, *fine and rare*
- 119 Twenty-five pieces, entitled, "Capitano de Boroni," being representations of Beggars, Cripples, &c. *very fine*

### BATTLES, SIEGES, AND NATIONAL EVENTS.

- 120 The Combat of Veillane near Turin, commanded by Monsieur Desfiat, with his portrait at top, in an oval surrounded with military trophies, *proof, rare*
- 121 The Siege of Breda, in six sheets, with 3 sheets of reference, pointing out the different Battalions and Commanders, several of which are English
- 122 The Siege of Rochelle, in six sheets, and six additional slips for top and bottom of the same; comprising four leading events during the Siege, and portraits of Louis XIV. and Gaston de Bourbon
- 123 The Siege of the Isle of Rhe, in 6 sheets, and 6 additional slips as before; also containing other portraits of Louis XIV. and Gaston de Bourbon
- 124 The Landing of Troops on the Isle of Rhe, in a cartouch, a Review of an Army, and the Execution of Criminals, called the Punishments, *not impressions, with view of the Tower, and the Virgin in a niche, fine and rare*
- 125 The Battles of Medices, after Tempesta, 14 pieces
- 126 Eight pieces of Engagements at Sea

- 127 The Miseries of War, in seven pieces, with the title previous to the numbers, and two small pieces of Battles, *the figures extremely animated, very fine*
- 128 The Miseries of War, in 18 pieces, *a brilliant set*
- 129 Thirteen pieces of the same set, proofs before the inscriptions, *extra rare*

*End of the First Day's Sale.*



## SECOND DAY's SALE,

WEDNESDAY, 7th of FEBRUARY, 1810.

JUSTS, TOURNAMENTS, BALLETS AND OPERA SCENES,  
SPORTS, PASTIMES AND DIVERSIONS.

- LOT 120 130 **C**OMBAT a la Barrier, twelve pieces with the title, *a capital set*
- 131 Three different Justs represented during the Carnival at Florence in Honor of the Grand Duke of Tuscany—three Intermedes or Theatrical Interventions, given in Honor of the same Duke, and four Representations of Entries or Ballets, occasioned by the Entry of Prince Urbin
- 132 The Tragedy of Solyman, in six pieces, *extra fine*
- 133 The Grand Tilting Match, in the New Street at Nancy, and the Grand Parterre at Nancy, with Persons engaged in various Pastimes, *brilliant*
- 134 A view in Florence, with a number of Spectators waiting the Approach of some Grand Spectacle; a large building nearly in the centre of the print, is richly hung with tapestry on the occasion; *this impression is in an unfinished state, very curious and rare*, and a piece, called the Fan, entitled "*Battaglia del re tessi e del re tinta festa rappresentata in Firenze nel fiume d' Arno il di XXV. di Luglio, 1619,*" and a copy of the same
- 135 The Chace of the Stag, *a capital production, and a fine impression of the same on pale pink satin*



- 136 The Little Village Fair, or Festival, *very fine*, and a copy of the same, *Ganiere ex.*
- 137 The Great Fair, held seven miles from Florence, the second plate and the copy, by Savery
- 138 The Strollers; or the Gipsies travelling and in different Acts of Diversion, in four pieces, *extra fine*
- 139 The Gamesters, a large oval,—the Little Arbour, with persons regaling, and a view of a Farm

## VIEWS.

- 140 A series of plans and views to illustrate a Journey into the Holy Land, in 34 sheets
- 141 A view in Paris, usually called the Little Galley, *also a proof impression of the same before the view in the back ground*, and a view of the Louvre, in small, *curious and rare*
- 142 A view of the New Bridge at Paris, with the old Tower of Nesle, and a view of the Louvre, both oblongs, *very fine*
- 143 Thirteen views in the Environs of Florence, with the title, and a border of the title previous to the view being etched therein, *fine*

## EMBLEMS AND TITLES.

- 144 The Great Rock in the Sea, with a bandeau attached to the top, and eagles flying therefrom, having coats of arms attached to their breasts, *fine and rare*
- 145 Pandora; or, the Assembly of Gods, *before the thunder-bolt was introduced*, *extra fine and rare*

## FRONTISPIECES.

- 146 "Statuti dell' ordini de Caviliere di Santo Stephano," &c. "Fiesole Distrutta di Gio Domenica Peri," otherwise called the Gardener's Pretty Wife, "Miracles de Grace," &c. "La Sainte Apôcatastase," &c. and "Mundum Tradidit Disputationi Eorum," called the Astrologers, *all fine and scarce*
- 147 A large emblematical Thesis, in honour of Nicolaus Franciscus Son of Francis Duke of Lorraine, *capital proof*, before any inscription on the entablature

CLAUDE CHASTILLON, *flourished at Paris 1610.*

- 148 A representation of a magnificent Carousal, in the Palace Royal at Paris, on the 5th, 6th and 7th days of April, 1612, on account of the Alliance of France and Spain, in presence of a profusion of spectators, with succinct description enclosing the print, pointing at all the persons of consequence in the cavalcade, MOST CURIOUS AND EXTRA RARE

10 " 149 A view of Paris, entitled "L'Admirable Dessein de la Porte et Place de France, avec ses Rues commencee a Construire es Marestx du Temple a Paris, durant la reigne de Henry le Grand, 4me du Nom Roy de France et de Navarre L'An de Grace Mil Six Cens et dix, par Claude Chastillon Chaalonois," with account in four columns beneath, *rare*

10 " 150 View of Paris, surrounded with the portraits of the Kings, and view of the grand gothic spire of St. Stephen's at Vienna, on two sheets

FRANCOIS CHEREAU, *born at Blois 1686.*

10 " 151 Portrait of Louis de Boullongne, engraved for his reception into the Academy, 1718, and ditto of Andre Hercules de Fleury, two different prints, both after Rigaud, *exquisitely engraved*

152 The Holy Family, Albano pinx. Chasteau excudit

SEBASTIAN LE CLERC, *a celebrated Designer and Engraver, born at Metz 1637.*

10 " 153 His Portrait, by Duflos—the Academy of Arts—the Siamese Embassadors introduced to Louis XIV. and 6 other pieces, *fine*

15 " 154 Christ feeding the Multitude, with 13 other pieces, *several of them proofs*

10 " 155 The Passion of Christ, 33 pieces

13 " 156 Twenty-two landscapes, some enriched with figures, *very fine*

16 " 157 Thirty-two pieces, Heathen Deities and other figures

PIERRE DARET, *born at Paris about 1610.*—He chiefly employed himself in engraving portraits of the illustrious men of France: the following constitute a small part of his work; *the impressions are fine.*

14 " 158 Sieur De L'Espine, &c. with Emblems of Arts and Sciences Franciscus Maynardus, *Ætat* 64—Chas. de Montchal,—Archevesque de Toloze, &c.—Francis Cardinal de la Rochefoucaud, &c.—Gabriel Du Sault, Baron de la Luque,—&c.

14 " 159 Jacques Nompars de Caumont Duc de la Force, &c.—Cesar—de Vandosme, Duc de Vandosmois, &c.—Henry de Lorraine, Duc de Mayenne, &c.—Chas. de Schomberg,—Duc D'Hallwyn, &c.—Francois de Bone, De Crequy, &c.—Armond de Gontaud, Seig. de Biron, &c.

9 " 160 Nicholas de L'Hopital, Marquis de Vitry, &c.—Henry de la Tour d'Auvergne Viscount Turenne, &c.—Gaspar de Coligny, Duc de Chastillon, &c.—Louis de Bourbon, Comte de Soissons, &c.—Matheiu Molé, Che. Seig. de Lacy, &c.

14 " 161 Henry de Bourbon, Duc de Montpensier,—Louys de Marillac, Mareschal de France—Armond de Gontaut de Biron, Mar. de France—Pons de Lanzières de Cardaillac, Marq. de Themines, *he accompanied Henrietta Maria to England, 1625,*



- Charles de Schomberg, Duc de Halwyn, &c.—François Anb. D'Estrees, Marquis de Cœuvres, &c.—Henry de Schomberg, Comte de Nanteuil, &c.—Jean Louis de la Valette, Duc d'Espernon, &c. and Philipe de la Mothe Houdancourt, Duc de Cardone
- 162 Jean Budes, Comte de Guebriant—Ph. de la Motte Houdancourt—Antoine Daumont de Rochebaron—François de Lospital—François de Valois, Duc d'Angoulesme—Charles de Lorraine, Duc de Mayenne—Charles de Loreine, Duc de Guise, and Francis Annibal Destrees, &c.

ROBERT DAUDET, *born at Lyons, 1737.*

- 163 Three rich landscapes, after Berghem, 2 of them choice proofs

JEAN DAULLE, *born at Abberville, 1703.*—An engraver of great talents and of distinguished celebrity.

- 164 Louis Dauphin de France—Hyacinthe Rigaud, occupied in painting the portrait of his lady—the Two Sons of Sir P. P. Rubens, and Mademoiselle Pelissier

- 165 Claudius de St. Simon, Episcopus Metensis, *proof*

- 166 Carolus Franciscus le Febure de Laubriere, Epis. Suessionensis—Catherine Mignard, and P. Louis Moreau de Maupertius

- 167 Six, historical, by Daulle and Desplaces

- 168 Four, from the Orleans' Gallery, by Delignon, &c.

- 169 Five of Battles, near Fribourg, Fumes, Nordlingen, &c. the last containing the portrait of Louis de Bourbon, Della Bella, delin.

- 170 Two of Battles, near Gernsheim and Rocroy, the last on 2 large sheets, and both containing different portraits of Louis de Bourbon, &c. idem delin.

- 171 Six views of Towns besieged, accompanied with portraits of Marshals Turenne—de Gassin—Villeroy—de Guebriant—Prince de Conde, and Louis XIV.

- 172 Six ditto, with portraits of Marshals Rantzau—Turenne—Prince de Conde—Duc d'Halwyn—Comte de Grammont, et de Plessy Praslin

PIERRE DREVET, *born at Lyons, 1664,* PIERRE DREVET *his Son, born at Paris, 1697,* and CLAUDE DREVET, *Cousin-German to Peter Drevet the younger, born at Lyons, 1710.*—These artists stand pre-eminently distinguished, as being the most able engravers of the time they lived; their style or method of working with the burin was similar, but the uncommon excellence, the vigour and exquisite execution which predominates throughout their beautiful productions, constitutes them as being among the grandest efforts of art ever presented to our view.

*Portraits by Claude Drevet.*

- 173 Christopher Steigerus, Consul Republica Bernensis—Philip Louis, Comes a Sinzendorff, and Charles Gaspard Guillaume de Vintimille

- 174 C. G. G. de Vintemille, Archeveque de Paris, and Henry Oswald, Cardinal d'Auvergne, Archeveque de Vienne, both after H. Rigaud, *most elaborate, exquisite and wonderful productions, extra fine*

*Works of Peter Drevet, Sen. and Jun.*

- 175 Louis XIV. in his robes of state, capital  
 176 Louis Alexander de Bourbon, 2 different prints, and Philip V. King of Spain, *extra fine*  
 177 Samuel Bernard, Comte de Coubert, at whole length, *a capital production*  
 178 René François de Beauvau, Archeveque, Duc. de Narbonne, &c. *most beautiful*  
 179 Jacobus Benignus Bossuet, Episcopus, at whole length, *an exquisite performance*  
 180 Orontius Fine de Brianville, Abbas—John Paul Bignon, Abbas St. Quintini, &c. and Petrus Nolascus Couvay, eques  
 181 Guillaume Cardinal Dubois, Archeveque, Duc. de Cambray, &c.—Andre Hercules, Cardinal de Fleury, &c.  
 182 Jacobus Nicholus Colbert, Archiepis Rothomagensis, &c.—Leonardus Delamet, Paris Doctor Theol. &c.—Robert de Cotte, Architecte  
 183 N. Boileau Despréaux—Charles Gaspard Dodun, Marquis d'Herbault, &c.—Joannes Eudes, Presbiter, and Andre Felibien, Historographe du Roy, &c.  
 184 Joannes Forest, Pictor—*with a proof before any inscription*  
 185 *The Earl of Halifax, fine proof*  
 186 Petrus Gillet, Procuratorum Decanus, &c.—J. P. à Lillienstedt, super Reg. Tribunalis, &c.—Marie de Laubespine, femme de N. Lambert—Madame Keller, femme de Mons. Keller, *proof*—Jean Baltazar Keller, fontea de l'Artillerie  
 187 Marie Duchesse de Nemours—Lud. Ant. de Noailles—S. R. Ecclesia, Cardenalis, &c.—Franciscus de Mailly, S. R. E. Cardenalis, &c.  
 188 Claudius le Pelletier, Præsus in Fulatus, &c.—Antonius Portail, illustris Senatis Princeps—Gasto de Rohan, S. R. E. Cardenalis, &c.—Hyacinthe Rigaud, Picturæ Acad. Professor—Maria Serre, Mater H. Rigaud  
 189 Isaac Jaques de Verthamon Eveque, &c.—Lud. Phelypeaux, Marchio de la Vrillier, &c. and 2 others  
 190 Abraham's Servant meeting with Rebecca at the Well, Coypel *pinx. fine*  
 191 Jesus Christ in the Garden of Olives, tout pinx. *very fine*

CLAUDE DUFLOS, born at Paris 1678.

- 192 Portraits of Charles de Gondy—Antoinette d'Orleans—Françoise Margaret de Silly—Sebastian Le Clerc, and J. B. Bosuet, *a proof*



- 193 The Crucifixion, from a piece of sculpture, by Girardon—the Entombing of Christ, after Perugino—Hercules and Omphale, after L. Jordano, and Christ with the Disciples, at Emmaus, after P. Veronese " 13 "

GIRARD EDELINCK, *born at Antwerp 1627, and established at Paris 1665*—He received from Louis XIV. several honors and distinguished favors, and a residence in the Gobelins on account of his great abilities—He handled the burin with extraordinary skill and facility, and has produced a number of inestimable productions, as portraits and historical pieces, which bear universal estimation and are grand examples of the art.

- 194 Portraits of Girard Edelinck, by R. Devaux—Ditto by F. J. Spœtt—*These prints are rare, and appear to have been performed by some junior pupils of Edelinck, immediately after his death, as both the prints mention the circumstance and time, April 2d, 1707, aged 67 years—These prints are still more curious as being the only engravings known by these persons* " 105 "

- 195 Philippe, Duc d'Anjou—Louis, Duc de Bourgogne—Charles, Duc de Berry " 12 "

- 196 Antonius Arnauld, *two prints*—Peter Vincent Bertin, Regia Secretis et Consilius, &c.—Martin Vanden Baugart, sculptor—Joannes Bapt. de Blye, Senatus Tornacensis " 13 "

- 197 Jacques Blanchard, peintre—Philippe Collot, operateur, &c.—Nicholas Coeffeteau, Evesque de Dardanie—Philip de Champaigne, Pictor, &c.—Crispin, a comedian, whole length " 14 "

- 198 John Dryden, after Kneller, *fine* " 15 "

- 199 Philip Evrard—Senatus Parisiensi, &c.—Anne Louise Christine de Foix de la Vallette d'Espernon—Adrian Le Fort de la Moriniere—Ant. Furetiere Abbé de Chalivoy, &c. " 16 "

- 200 Spiritus Flechier, Evesque de Nismes, *2 prints*—Ferdinand Episcopus Paderborn, *2 prints*—Abraham de Fabert, Mareschal de France, and Jean de la Fontaine " 15 "

- 201 Madam Helyot holding a Crucifix, after Jac. Galliot, *extra fine* " 17 "

- 202 Charles d'Hozier, Conseiller de Roi—Jean Jacques Keller, Commissaire de Fontes and Gerbrandus Van Leeuwen, &c. " 16 "

- 203 Remigius du Laury—Eccles. Col. S. Petri, &c.—Julius Paulus de Lionne—Abbas Gideon Berbier du Metz. Consr. du Roy—Petri de Montarsis, de bonis Artibus " 126 "

- 204 Francois Mansart, Architecte du Roy—Pierre Mignard, Pr. Peintre du Roy—Pierre de Marca, Archevêque de Paris—Francois Pithou—Pierre II. Roy de Portugal—Paul Pelisson, Maitre de Requestes, &c.—Johan Cars. Parent, Eques " 13 "

- 205 Hyacinthe Rigaud, pictor—Jacques Sarrazin, pictor—Daniel Schraderi, consul—Pierre Surirey de St. Remy, &c.—Jacobus Savary, Regis Consiliarius " 125 "

- 206 Michael le Tellier, chancelier—Paul Tallemant—Eustace Tessier, Gen. Totius Ordinis S. Trinitatis " 106 "

- 207 Abram Teniers, Peintre l'Archeduc Leopold, &c.—Guillaume du Vair, Garde des Sceaux de France—Nicholas Verien, Graveur a Paris—Jean Varin, Tailleur General de Monnoyes de France, *and 3 others without names, proofs*
- 208 Madam de la Valiere, otherwise the Penitent Magdalen, *before the border was introduced*, C. Le Brun, pinx.
- 209 The Infant Saviour destroying the Devil, D. Hallé p.
- 210 St. Martin dividing his Cloak, and the Virgin performing a Piece of Needlework, Guido p. *most beautiful*
- 211 The Holy Family, Raphael p, previous to the arms of Colbert being introduced, *brilliant*
- 212 The Battle for the Standard, between 4 Horsemen, L. da Vinci p. *capital*
- 213 Julius de Medicis, Card. and 2 other heads, after Raphael, by N. Edelinck, and a portrait of Jean André Comte de Morstin et de Radzimin, &c. by Jean Edelinck, *very fine*
- 214 The last mentioned print, *a proof*
- 215 Estienne D'Aligre, Chancelier, by J. Edelinck, and Louis XV. on horseback, by N. Edelinck
- 216 Eleven small portraits, by FICQUET, of artists and men of science

*Portraits by JEAN FROSNE.*

- 217 Alphonse du Plessis de Richelieu, Cardinal—Claude de Mesmes, Comte D'Avaux—Louis de Lorraine, Duc de Joyeuse et D'Angoulesme—Henry de Guene Gaud, Marq. de Plancy—Melchior Mitte de Cheuvriere, &c.—Louis de Valois, Comte D'Alais—Marie D'Auvergne, Duchesse de la Tremouille, &c.
- 218 Charles de Schomberg, Duc D'Halwyn—Francis Thomas de Savoy, Prince de Carignan—Jean de Gassion, Mare. de France, &c.—Francis de L'Hospital du Kallier, &c.—Louis de Vandosme, Duc de Marcoeur, &c.—Louis de Bourbon, Duc D'Anguien, &c.
- 219 The Last Judgment, after Michael Angelo, and 4 of Saints, by L. GUALTIER
- 220 The Painted Cieling at Whitehall, in 3 sheets, after Rubens, by S. GRIBELIN

*Portraits by JACQUES GRIGNON.*

- 221 F. de Verthamon, Comes de Villemenon, &c.—Charles VII. Roy de France—Gustavus Bonndhe Liber Baro in Lahela—Cesar Duc de Vendosme, &c.
- 222 A pair, Le Gâteau des Rois, et La Femme Colere, after Greuze, by Flipart and Gaillard
- 223 La Femme Colere, by Gaillard, *proof*



*Portraits by GREGOIRE HURET.*

- 224 Henry de Bourbon, Pr. de Conde, Duc d'Anguien—Jean de Saint Bonnet, Seign. de Toiras—Jacques Boyceau, 3 different impressions, and a Lady, without her name " 16 "
- 225 Le Mareschal de Guebriant on horseback, a grand battle in the back ground, a capital performance, GREG. HURET, inven. et fecit " 17 "
- 226 A Cardinal, no name—Abbe de Richlieu—Henry de Savoye, Duc d'Aumale, Abbe de St. Remy—Francis Xaverius, &c. " 18 "
- 227 Portrait of Gerard Dow playing on the violin, by INGOUF " 18 "
- 228 The same print, a beautiful proof " 18 "
- 229 Canadians at the Tomb of their Infant, by ditto " 18 "
- 230 Portraits of Rembrandt and his Wife, by ditto—Nicholas Vleughels, pictor, by JEAURAT—Carl Van Loo, pictor, by IGNACE KLAUBER " 18 "

NICHOLAS DE LARMESSIN, born at Paris 1684—He acquired considerable reputation by engraving several fine prints for the Crozat collection

- 231 Portraits of Guillaume Coustou, sculpteur—Claude Halle, peintre, and Nicholas Vleughels, regius pictor, the 2 first engraved for his reception into the academy, fine " 18 "
- 232 Ditto of Frederick Carondelet, after Raphael, with a proof of the same—Ditto of Marquis Vignacourt, a proof, and 1 other " 18 "
- 233 Ditto of Cardinal Pole, after Raphael, fine and scarce " 18 "
- 234 Four pieces, subjects of Gallantry, after Lancret " 18 "
- 235 Four pieces, the Seasons of the Year, after ditto " 18 "
- 236 The Four Ages of Man, in the nature of pastoral scenes, 4 pieces, after ditto " 18 "

MICHAEL LASNE, born at Caen in 1569—He ranks among the earliest engravers in France, who is distinguished for the forcible and skilful manner with which he handled the burin—His larger productions bear some affinity to the style adopted by Delft, while those that are smaller approach to the neat and finished manner of De Leu

- 237 Portraits of Gaspard Conte de Colligny, Mareschal de France—Jean de St. Bonnet, Seigneur de Toyras and Princess Ant of Austria, very fine " 18 "
- 238 Nicholas Brulart, Seigneur de Sillery—Charles Sire de Crequy Baltazar Baron, natif de Valence—Jacob Callot, Nobilis Lotharingus Calcographus, and 1 other with initials only " 18 "
- 239 Jean Francis de Gondy—Petrus Cardinal de Berulle—Jean Bapt. Gault, Evesque de Marseille—Francois de l'Hospital du Hallier—Nicholas Renouard—Francois de Bonne Duc des Diguierres—Mons. Scudery—Sanuel Durand and others, proof " 18 "

- 14 " 240 Cardinal Richlieu, 2 different prints—Mathieu Mole, seigneur de Lacy, *with proof* of the same—and Bartelemi Tremblet, sculpteur de Roy, *very fine*
- 22 " 241 Bernard Duc de la Vallette on horseback, the back ground etched by Callot, representing a view of Metz and surrounding scenery, a capital production
- STEPHANUS DE LAULNE, *born at Orleans 1520*, a goldsmith by profession—He designed and engraved an infinite number of small productions from sacred and prophane history, emblems, also decorative ornamental goldsmiths' work, and other designs of a singular cast—He possessed great fertility of invention, and his engravings are singularly neat
- " 08 " 242 Twenty small ovals, representing figures to express the Liberal Arts
- " 13 " 243 Sixteen designs from Scripture History, and Ovid
- " 11 " 244 Portrait of Jean Baptist de Troy, peintre, *with an unfinished proof of the same*, engraved by N. de Launay for his reception into the academy, *extra fine*
- " 156 " 245 Four landscapes, after Teniers, by A. Laurent, *fine*
- " 9 " 246 Two sheets, studies of heads of goats and sheep, after Berghem, etched by Pierre Laurent
- " 115 " 247 The Surrender of Calais, *fine proof*, after Bounieu, by ditto
- " 15 " 248 La Valeur Récompensée et La Mort Du Chevalier D'Assas, after Cassanova, by ditto, *fine*
- " 10 " 249 Le Jardin d'Amour, after Rubens, by Lempereur, *very fine*
- " 15 " 250 Portraits of Etienne Baudrand—Carolus, Princeps d'Orleans—Francis du Tillet, Consillarius, et Claude de la Benichere, Abbe de Notre Dame, by JOHN LENFANT, *all very fine*
- " 18 " 251 Ditto of Charles de Lorraine, Duc de Guise—Jean Louis de Nogvaret, Duc d'Espernon—Jean de St. Bonnet Toyras—Henry de Savoye, Duc de Genevois—Henry de Schomberg, Comte de Nanteuil—Gaston de Bourbon—Henri de Bourbon, Prince de Conde—Louys de Bourbon, Comte de Soissons—Cesar de Bourbon, Duc de Vandomme—Henry d'Orleans, Duc de Longueville, et Charles de Lorraine, Duc d'Elbeuf, &c. MICHAEL VAN LOCHOM excudit, *all extra fine*, and engraved in the manner of C. Pass
- " 11 " 252 Twenty-two of Ladies and Courtezans of different countries, in singular dresses, within small ovals and octagons, neatly engraved, with sonnets in French beneath each, ditto excudit
- " 13 " 253 Louis XIII. with his Family, 4 pieces to represent the Times of the Day—MORNING taking a Promenade in the Garden—NOON partaking of a Repast—AFTERNOON enjoying the Diversion of Hunting the Stag—EVENING at the Play, *rare and curious*, a Paris, chez M. VAN LOCHOM, graveur et imprimeur du roy
- " 13 " 254 Two pieces, the Virgin with the Infant Christ and St. John, and a Magdalen, both by ALEXIUS LOYR, *very capital*



PEFFER LOMBART, *born at Paris, about 1602*—It is probable he received his instructions in the school of Claude Mellan: he became an artist of very considerable abilities, for he occasionally produced some specimens of art, more particularly Portraits, that almost rival some of the best efforts of his cotemporaries, many of which were eminently great at this period. He worked in a variety of styles, sometimes imitating the excellencies of Nanteuil, which he ably affected; in other instances he appears to have been less careful of his fame, but it might be owing to the price he received for his labours. He resided in England for some length of time, and was much occupied in engraving Subjects from History, to adorn books, and many Portraits of some of our eminent Countrymen.

255 Portraits of Paul Petavius, Consilarius—Augustinus de Servien, Abbas—Gabriel Chassebras, Senator—and Cæsar de Vendosm Duc de Beaufort, *all of them beautiful productions and fine* 1 12

256 Antoine Duc de Grammont, after W. Vaillant, capital and rare 1 3

257 John Ogilvie and Sir Samuel Morland, *both fine* 1 14

258 Bryan Walton—S. T. D. Cantab. Coll. S. Peter, &c. ditto 1 10

259 A grand romantic landscape, by LONGUEIL, after, Vernet and a proof impression of the same 1 4

ANTOINE DE MARCENAY DE GHUY, *native of Burgundy, born about the Year 1723*—An Amateur, who practised Etching, which he performed with a fine point, using much freedom and force, by which he produced some beautiful Prints, consisting of Portraits, History and Landscapes, from the designs of several eminent artists, as well as those of his own; in general his works are highly finished, and the effect of them is admirable.

260 Portraits of Le Chevalier Bayard—Charles V. of France and Field Marshall Saxe, *fine* 1 10

261 Charles Duke of Brunswick and the Marquis de Mirabeau, *both fine* 1 10

262 Portrait of Titian, ditto of the Burgomaster, six—three small studies of Heads, and Tobit restored to Sight, after Rembrandt 1 10

263 A Combat between some Mounted Troops—Parrocel, pinx. and the Testament of Eudamidas, after N. Poussin 1 14

*End of the Second Day's Sale.*

# THIRD DAY's SALE.

THURSDAY, the 8th of FEBRUARY, 1810.

## DE MARTEAU, MASSON.

GILES DE MARTEAU, *born at Liege, 1722*—He distinguished himself by improving and perfecting the art of Engraving in Soft Ground, a method which is admirably adapted for imitating Drawings in Chalk, Crayons and Black Lead—In this method he performed a very considerable number of Prints from the designs and finished drawings of many eminent artists both of ancient and modern date.

LOT

264 SEVEN Designs of Venus and Juvenile Recreations, after Boucher, fine

265 Four of Pastoral Scenes, Peasants with Cattle to represent the Times of the Day, after Huet, ditto

ANTHONY MASSON, *born at Orleans in 1636*—In his youth he arrived at Paris, where he learnt the art of Engraving on Steel; having arrived at maturity in this department of the art, he practised Painting and Engraving of Portraits, and successively gained the summit of perfection by the dextrous and able manner with which he handled the burin, and the uncommon force and exquisite execution he introduced in his work, which render many of his pieces among the rich and highly superior productions of the age—Many of the engravers in France, during the Reign of Louis XIV. exerted their utmost abilities to outvie each other, in the astonishing powers of execution they were masters of; at this period some few excelled to a degree almost unparalleled, particularly in the department of Portrait Engraving, and of Masson it may be said, that in some instances he even surpassed the ablest efforts of Nanteuil, who was considered as the most eminent of all the skilful proficient in this department of the art. The following productions by his hand display his resplendent talents.

266 Portrait of Anthony Masson, by himself, and an Allegory representing Masson presenting a Specimen of his Work to a figure, bearing the symbol of Eternity, whilst Time is occupied in inspecting the Engraving of Marshal Harcourt, and otherwise protecting the productions of the Artist, engraved by NICHOLAS HABERT, the Son-in-law of Masson, *curious and rare*

267 Louis XIV. size of life, capital, Le Brun pinx.

268 Emanuel Theodosius de la tour d'Auvergne; et Henricus de la tour d'Auvergne, Viscount de Turenne, *fine and scarce*

269 Ludovicus Abbelly, Episcopus Ruthenen, the same in an octagon, and Frederick William, Elector of Brandenburg

270 Guillaume de Brisasier, Secretaire, &c. usually called the Grey-headed Man, *extra fine*



- 271 Jacobus Nicolaus Colbert, Abbas, and Gaspar Charrier, Eques  
Regi a Cons, &c. *and an unfinished proof of the same* 10.
- 272 Marin Curæus a Camera, &c.—Petrus Dupius pictor, and Oli-  
varius Le Fevre d'Ormesson, &c. *all fine* 150
- 273 Henry de Lorraine Comte d'Harcourt, *a chef d'ouvre of the  
artist, and very fine* 25.
- 274 Madame Helyot, habited as a nun, and André le Nostre Consr.  
du Roy, &c. *fine* 100
- 275 Dionisius Marin, Regi a Secretis, &c.—Francois Marie Doge  
de la Serenissime Republique de Genes—et Nicolans de  
Nicolai, Regiarum Rationum Senatus Princeps 95
- 276 Guido Patin, Doctor Medicus, &c. and Carolus Patin, ditto 115
- 277 Carolus Patin and Alexandre Du Puy, Marquis de St. Andre,  
&c. *both fine* 1.
- 278 Nicolaus Potier de Norion, Henricus Pussort, and Antonius  
Turgot, *rare* 11.
- 279 Maximilian Emanuel Utrisque Bavaria Dux et Princ. Elec. by  
Magdalena Masson, uxor Nicolai Habert *fine and extra rare* 12.
- 
- 280 Le Serment D'Amour, by J. Mathieu, after Fragonard, *fine* 95.
- CLAUDE MELLAN, *born at Abbeville in 1601*—Celebrated for his  
uncommon freedom and dexterity in handling the burin and for the  
amazing colour he gave to his prints without the aid of crossing the  
strokes; he seems to have cut the copper with as much celerity as an  
able penman can flourish
- 281 Portraits of Cardinal Mazarine—Raphael Menicacius—Antonius  
Despeissius—Cardinal du Retz—Petrus Seguier, Cancellar-  
ius, &c.—Claude de Marolles—Johan Habert, March. de  
Marigni, and Frances Habert in a religious habit, *fine* 75
- 282 Madalena Corvina, Pitrice, 2 impressions, 1 with the address  
of Odieuvre—Marguerite d'Estampes, Minerva instructing  
the Dauphin Prince—Cardinal du Retz presenting a book to  
the Virgin, and 1 other, *a proof* 55
- 283 John Barclay, Gente Caledonius, &c. and James Howell, en-  
graved conjointly with A. Bosse, *first state before the arms  
were introduced* 55
- 284 Seven pieces, Subjects of Scripture—St. Luke painting the  
Virgin—St. Bernard at Devotion—Christ conducted to be  
Crucified, &c. 75
- 285 The Handkerchief of St. Veronica, or the Head of Christ,  
*performed with a continued spiral stroke, commencing at the  
tip of the nose, a curious production* 55
- 286 The Three Graces, supporting the portrait of Balthasar de Vias,  
the same print before the portrait and inscription were intro-  
duced, a small print of Venus, and a Venus at full length,  
with boys peeping at nature, usually called the Mouse Trap,  
*rare and curious* 11.

PIERRE MIGNARD, *born at Troyes, 1610, a Painter of distinguished abilities—Vide Pilkington.*

- 287 Saint Scholastique kneeling before the Virgin, who is presenting the Infant Christ to the Saint, *the only etching by the hand of Mignard, fine and rare*

BALTHAZAR MONCORNET, *born about 1620—He engraved and published a profusion of portraits chiefly of illustrious characters of France, of these are the following.*

- 288 Jean Baron de Weert—Pierre Aldobrandini—Denis Amelot, Visconte de Bisseuil—Cardinal Barberini—Jean Banier, General—Armand de Bourbon, *Prince de Conty*—Claude de Buillion—Cardinal Grimaldus—Gabriel de Laubespine—Cardinal Perron—Joannes a Bosco Olivarius—Conchino, Marquis d'Ancre—Cardinal du Tiltre—Sebastian Michaelis—Isaac de Laffemas—Louis de Lorraine, Cardinal de Guise, and Louis de Marillac, *Mareschal de France*

- 289 Henry de Bourbon, *Prince de Conde*—Louis de Bourbon, *Comte de Soissons*—Cesar de Bourbon, *Duc de Vandosme*—Ludovicus Borbonius, *Enguierren Sium Dux*—Charles de Lorraine, *du Delbeuf*—Francois de Bassompierre—Gaspard Comte de Colligny, and 1 other, entitled, *Mareschal de la Force, neatly engraved and of uniform size*

- 290 Jean, Comte de Tilly—Theodore de Weerdenbourg—Albert, Duke of Fritland—Gustavus Horn—Jean Louis de la Valette, *Duc d'Espéron*—Mons. le Duc de la Valette, et Henry de Savoye, *Duc de Genevois et de Nemours, fine*

- 291 Three equestrian portraits of Henry IV. King of France—Ferdinand Francis, King of Bohemia, and Mons. le Duc D'Anjou, *all extra fine*

JEAN MORIN, *born at Paris about the year 1610—A painter of eminence instructed in the school of P. Champagne; he etched several portraits and other subjects chiefly from the paintings of his tutor; the following are fine productions of the artist*

- 292 Portraits of Cardinal Boromeus—Jacques Tuboeuf, *Cons. de Roy*—Jean du Verger d'Auranne, *Abbatis*—Gregorius Tarrisse, Relig. Cong. S. Mauri—Audomarus Talleus, *Senator Advocatis Catholicus*—and Jean Baptiste de Vignerod, Abbe de Richelieu

- 293 Francois Potie, *Marquis de Gesures*—Nicholas de Neufville, *Marquis de Villeroy*—Anne of Austria, and Sophia Countess of Carnarvon, *fine*

- 294 Two busts of Christ and the Virgin—an Ecce Homo, and the Crucifixion, *fine and scarce*

- 295 Seven landscapes, after Fouquire and Polemburg

- 296 Three large ditto, after Fouquiere, *fine and scarce*

- 297 Eight ditto, by MATTHEW MONTAIGNE, from his own designs, *very fine*



- 298 Two fine views near Rome, by FRANCIS MOREL  
 299 Belisarius, after David, by Alexandre Morel, a grand composition, *finely engraved*  
 300 Three landscapes, with Hunting Parties, Halts of Cavalry, &c., by JOHN MOYREAU, after Wouvermans, *fine*

ROBERT NANTEUIL, *born at Rheims in the year 1630*—His father a merchant of this city, devoted his small means in procuring his son a good education—Gifted with a lively taste for the arts, young Nanteuil, eagerly cultivated them in the hours of relaxation from his other studies—Having finished his degrees of learning, he entirely devoted himself to his favourite pursuits of painting and engraving, quitted the place of his birth, and came to Paris; at this place he drew with great facility portraits in crayons, bearing a strong resemblance, which procured him much practice—From thenceforth he determined to engrave from his own designs; he soon equalled the ablest engravers from whom he took his models—The portraits which he executed of distinguished personages augmented a reputation, which was still more increased by the fortuitous circumstance of being several times employed both to paint and engrave the portrait of Louis XIV. in which he so well succeeded as to receive from this monarch the appointment (created on purpose) of Engraver and Draughtsman to the Royal Cabinet, to which was attached a pension of one thousand livres—Endowed with a refined and elegant mind, he joined to his talents the art of composing verses, and which he recited with great grace; the charms of his conversation, and the suavity of his manners, made his society much sought after—In his works we discover a facility of execution, a delicacy of expression, together with an admirable purity and simplicity of style; he had the rare art of giving to black and white all the variety of hues, which painters express by colour—This great artist, the most celebrated portrait engraver which France has produced, terminated his career at Paris in 1678, at the age of forty-eight. *The following collection, consisting of nearly the whole of his engravings, are exceedingly choice as to impression and condition.*

*The annexed Dates refer to the Year when the Print was engraved.*

- 301 Portrait of Robert Nanteuil, by Edelinck—a proof of the same print—Jaques Amelot, Chevalier, Prem. Pres. de la Cour des Aydes—Simon Arnauld, Dom. de Pomponne, &c. 1675  
 302 Anne d'Austriche, Reine de France, &c. 1660—Anne Infante d'Espagne Reine de France, &c. 1666  
 303 Claude Auvry, Episcopus Constantiensis, &c. 1660—Dreux d'Aubray, Lieutenant Civil au Chatelet, 1658, &c.—Ludovicus de Bailleul, in Senatu Parisiensi, &c. 1658  
 304 Anthoine Barberin, Cardinal, Archbishop of Rheims, in an oval of oaken foliage, without arms, no inscription,—a different print, the head within a rich oval of oaken foliage, resting on a pedestal, with arms thereon, 1663,—a ditto, within an octagon, with arms, 1664, *all extra brilliant*  
 305 Stephanus Jehannot de Bartillat, Regi ab Omnibus Consil, &c. 1666—Francois de Vandosme, Duc de Beaufort, &c.—Phili-

bert Emanuel de Beaumanoir de Lavardin Eveque du Mans, &c. 1651, and a different print of the same person, dated 1660

306 Harduinus de Perefice de Beaumont, Archbishop of Paris, 1665—ditto engraved in the style of Mellan, 1662, and a proof of the same—a different print, dated 1663, and a ditto on a large scale, dated 1665

307 Pomponius de Bellievre, Senatus Galliarum Princeps—Ditto with a tablet bearing two lines in Latin, and an impression of the same print, prior to the tablet, &c. 1653

308 Hugues de Lionne, Marquis de Berni, &c.—Ditto, with the inscription erased—Charles de Benoise, Cons. de Grand Chambre, 1651, *without inscription*,—Francois Blanchart, Abbas St. Genou, &c. 1673

309 F. Blondeau, President de la Chambre des Comptes, 1653, *without inscription*—David Blondelius, Catalaunensis, de Chalons en Champagne, Ministre et Homme de Lettres, 1650—Gilles Boileau, Greffier en Chef du Parlement de Paris, pere de Boileau, Despreaux, 1658, *without inscription*,—Franciscus Bosquet, Bishop of Montpelier, &c. 1671

310 Petrus Bouchu, Abbas Firmitatis, &c. *Abbé de la Ferte*, 1669, Leon Bouthellier, Comte de Chavigny, &c. *without inscription*,—Natalis le Boulitz, Regi a Sanctio Consilus, &c. 1671

311 Victor le Bouthillier, Archbishop of Tours, in an oval, surrounded with Episcopal Dignities, 1662, and two other prints of the same person, one within an octagon, 1651, the other an oval, 1659

312 Antonius Barillond de Morengis Mansy, Marchio de Branges, &c. 1661—Henry Augustus de Lomenie de Brienne, Secretary of State, *within a rich circle of oaken foilage*, 1660—Pierre Seguiet, Marquis de St. Brisson, in Armour, 1659

313 Pierre Cambout de Coislin, Abbe de St. Victor and Almoner to the King, 1658—Ditto, a different print, as Archbp. of Orleans, 1666—Ditto by Lenfant, after Nanteuil, 1661, and Joannis Le Camus, Regi a Consilus, &c. 1674

314 Jacques, Marq. de Castelnau, Mareschal de France, &c. 1658—Guido Camillard, Regi a Consilis, &c. 1664—Marc Bouchart de Champigny, Canon—Jean Chapelain, Conseilleur du Roy, &c. 1655

315 Joan de Montpezat de Carbon, Archbp. of Bourges, 1673—Jacques de Coigneux, Grand Pres. au Parlement, 1654—Charles Dally, Duc de Chaulnes, &c. *nearly size of life*, 1676

316 Joannes Bap. Colbert, Regi a Consilis, &c. 1660—Jacobus Nicolaus Colbert, Abbas Beccensis, &c. 1670 and 1673, *2 different prints, nearly the size of life*



- 317 Honore Courtin, Conseiller d'etat, *before the inscription*, 1668  
—Francois de Bonne, de Crequy, d'Agoult, fils de Charles  
Sire de Crequy, &c. 1662—Henry Jules de Bourbon, Duc  
d'Anguien, &c. 1661, and Ludovicus Donius d'Attichy,  
Bishop of Aurun, 1665
- 318 Emanuel Theodosius de la Tour d'Auvergne, Dux d'Albret,  
1668—and another print of the same person, nearly the size  
of life, 1670
- 319 Frederic Maurice de la Tour d'Auvergne, Duc de Bullon et  
Viscomte de Turenne, &c. 1649—Another print of the  
same person, 10 lines in French verse, no date, and Godfrey  
Maurice de la Tour d'Auvergne, Duc de Bouillon, le fils,  
1657
- 320 Caesar Destrees, Bishop of Leon, 1660—Joannes Dorien, Sac  
Consistorii Comes, &c. 1660—Charles d'Orleans, Comte de  
Dunois, 1660, and Guilielmus Egon, Landgrave a Furstem-  
berg, &c. 1671
- 321 John Evelyn, Esq. *very fine*
- 322 Hipolytus Feret, Doctor Theo. Pastor, &c. 1669—Andreas  
Le Fevre, D. Dormesson D'Amboile, &c. 1654—Gaspar de  
Fieubet, Senatus Tolosani, &c.—Nicolas Foucquet, Viscomte  
de Melun et de Vaux, &c. 1661, and Basile Foucquet, Abbe  
de Barbeaux, *brother to the last mentioned person*, 1661
- 323 Joan Fronto, Canon St. Genevieve, &c. 1663—Petrus Gas-  
sendus, Prevost of the Church of Dignes in Provence, 1658  
—Melchior de Gillier, Cons. du Roy, &c. 1652—Madame,  
d'Epouse de M. Gillier, 4 lines in French verse "*Le Vertu  
qui sous ce Visage*, &c.
- 324 Jean Bapt. Budes Comte de Guebriant, &c.—Henry Duplessis  
de Guénégaud, Marq. de Plancy, &c.—*the same print with  
the addition of a star on the dress, and a variation in the  
arms*—Francois Guenault, antiquior facul. medi. &c. 1664,  
and Francois de Harley de Chanvallon, 1671
- 325 Ludovicus Hesselin, Regis a Secretoribus Consiliis, &c.—the  
same print within a grand allegorical relief, with infants  
sounding with trumpets his fame, &c.—a different print of  
the same person, engraved in single strokes, in imitation of  
Mellan, 1658, *and a proof of the last before the inscrip-  
tion*
- 326 Pierre Jeannin premier pres. au parlement de Bourgogne, &c.  
—Petrus Lallemand, prior St. Genovifa, &c. 1678—Michael  
Larcher, Cons. du Roy, &c. a small print of ditto, and  
Guillaume de Lamoignon, premier pres. au parlement, 1659
- 327 Fran. Antonius Du Lieu Regi a Consilis, &c. 1667—Domi-  
nique de Ligny, Abbe de St. Jean D'Amiens, 1654—another  
of the same person as Bishop of Meaux, 1661, and Julius  
Paulus de Lionne, Abbas St. Martini, &c. 1667

- 328 Jean Loret, de Carentan en Basse Normandie, 1658—François Lotin, de Charny, pres. en parlement—Carolus a Lotharinga, Princeps, 1660.
- 329 Ludovicus XIII. Dei gratia Francia et Navarre, 1662—a different print of the Monarch, 1663, and a Madrigal, by Nanteuil, recited to the king, 1672
- 330 Two other fine portraits of Louis XIII. dated 1664 and 1666
- 331 Two ditto on a large scale, dated 1670 and 1676, and Louis Dauphin of France on the same grand scale, 1677
- 332 René de Longueil, Marq. de Maisons, &c. 1661—a different print of the same person, 1653—François de Malier, Bishop of Troyes—Leon Goyon de Matignon, Eveque de Lisieux
- 333 Charles II. Duke of Mantua, &c.—Marin, Curæus de la Chambre, Medicin, &c.—Dionesius Marin, Regi Sanctoribus Consil, &c. 1661—Michael de Marolles, Abbatis de Villedoin, 1657
- 334 Michael le Masle, prior des Roches, &c. 1658—Joannes de Maupeou, Bishop and Count of Chalons, 1671—Julius Mazarin, Cardinal, 2 different prints, 1655 and 1656
- 335 Julius Mazarin, Cardinal, 3 different, 2 of them dated 1656, the other without date
- 336 Three of the same person, all different, dated 1656, 1659 and 1660, beneath the first is represented Louis XIII. in his Bed, sick, nominating the Queen as Regent, *extra fine*
- 337 Jean Antoine de Mesmes, pres. a Mortier, 1655—Henry de Mesmes, Seigneur de Roissy, pres. au parlement, 1650—Jean de Mesgrigny. prem. pres. a Mortier au parlement de Provence, Ægidius Menagius, homme de lettres, 1652
- 338 François Mole, Abbe de St. Croix de Bordeaux, 1649—Matthieu Mole, garde des Sceaux et prem. pres. au parlement de Paris—Edoard Mole, Conseil du Roy, &c. and Henry de Lorraine, Marq. de Mouy
- 339 Franciscus Motheus, Regi a Consilis, &c. 1661—Franciscus de Nesmond, Bishop of Bayeux, 1663—Francis Theodore de Nesmond, pres. a Mortier, 1653—Ferdinandus de Neufville, Bishop of Chartres, 1657, and a different print of the same person, dated 1664
- 340 Nicholas Pothier de Novion, prem. pres. 1654—a proof of the same print, and 2 different of the same person, dated 1657 and 1664
- 341 Anne Marie d'Orleans Longueville, Duchess de Nemours—Louise Marie, Reine de Pologne et de Suede, 1653—Denis de la Barde, Eveque de St. Brieux, 1657—Nicholas Parfaict, Abbé de Bouzonville, &c. after Nanteuil, by Edelinck
- 342 Charles Paris d'Orleans, Comte de St. Paul, &c. 1660—Anthoine le Paultre, Architect et Ingenieur—Pierre Payen, Sieur Deslandes, Senator, &c. 1659—Ludovicus Phelypeaux de Laurilliere, &c. 1662



- 343 Petrus Poncet, Regi a Sanctoribus, Conseil, &c. 1660—Petrus Puteanus, cl. fil. small oval—Ditto, larger, with arms beneath, and Ditto with Jacob Puteanus, two ovals in one plate " 0 "
- 344 Claude Regnauldin, D. de Bereu, &c. 1658—Armand Jean Duplessis, Cardinal de Richlieu, 1657—Isaac Louis le Maistre ds Sacy, after Nanteuil, by Masson, 1685—Jean François Sarrasin, Conseiller du Roy, 1656 " 13 "
- 345 Charles Emanuel Duke of Savoy, 1668—Marie Jeanne Baptiste, Duchesse of Savoy, 1678, and two different portraits of Henry de Savoye, ou d'Aumale de Nemours, Archbishop of Rheims, both dated 1652 " 10 "
- 346 George de Scudery, Gouverneur du Forte, &c.—Petrus Seguiet Francia Cancellarius, 1657—another of the same person with symbols of his dignity and learning, and François Servien, Bishop of Bayeux, 1656, and a proof of the same " 5 "
- 347 Alex. de Seve, ab Omnibus Regni, &c. 1662—Joan. Bapt. Van Steenberg, Regi Cathol. &c. 1668—Ludovicus de Suze, Epis. et Comes Vivariensis, 1656—Christina Queen of Sweden, 1654 " 1 "
- 348 Dionisyus Talon, Avocat General au Parlement—another of the same person, on a larger scale, and two different prints of Charles Maurice le Tellier, dated 1663 and 1667 " 18 "
- 349 Two different prints of Charles Maurice le Tellier, dated 1664 and 1670, and two different of Michael le Tellier, Chancellor of France, 1661 " 13 "
- 350 Three different of Michael le Tellier, two of them dated 1659, the other 1661 " 5 "
- 351 Claudius Thevenin, Insig. Ecclesia. Paris, Canonicus, 1657—a different print of the same person—François de Clermont de Tonnerre, Eveque de Noyon—Louis le Mercœur, Duc de Vendosme, 1649—Marc de Wilson, Chevalier Sieure de la Colombiere, after Nanteuil, by Regnesson, and one other anonymous, in armour, an *English Knight of the Garter*, " 10 "
- 352 The Ecce Homo and the Virgin, two pieces, dated 1653 and 1654 " 10 "
- 353 Two Female Saints addressing the Virgin, engraved conjointly with N. Regnesson, who married Nanteuil's sister—a Holy Family, engraved 1645, in his fifteenth year—the Four Evangelists writing the Gospels—two Angels supporting the Arms of France, and a small piece representing Cupid borne in the air by an Eagle, supporting the Crown of France " 6 8 "
- 354 A pair, l'Ecole Hollandois et l'Ecole Flamande, after Eisen, by OUVRIER " 13 "
- 355 Louis XIV. entering the Cathedral at Rheims, and receiving the Sacrament therein, on three large sheets, by JOHN LE PAUTRE fine and rare " 1 1 "

- " 06 356 Thirty-four landscapes and views, by PERELLE  
 " 126 357 Seventeen ditto  
 " 06 358 Portraits of Joachim Francois Bernard Potier, Duc de Gesures,  
 &c. and Armandus Julius, Princeps de Rohan, Archbishop  
 and Duke of Rheims, both by PETIT, *fine*  
 2 7 359 The Grand Cavalcade of Louis XIII. through the Streets of  
 Paris, attended by Count Harcourt and other Nobles on  
 horseback, large sheet, by J. PICART, *rare and curious*  
 " 18 360 Portraits of Francois de Moliere and Jean de Beaugrand, by  
 PICQUET—Le Baron de Montmorency, by JOHN PICART—  
 Nicholas Chouart de Buzanval, Episcopus, &c. and one other,  
 a proof, by STEPHEN PICART

BERNARD PICART, Son of Stephen Picart, *born at Paris in 1663*  
 —He learnt the principles of design and engraving from his father,  
 but the genius of Bernard was conspicuous in his talents for drawing,  
 and for his ready invention in forming his designs, which are full and  
 highly instructive, and represent the historical detail of a subject with  
 great happiness and apparent truth; he applied himself assiduously  
 in this branch, and practised engraving with the same degree of suc-  
 cess; his productions in this line are exceedingly numerous, and bear  
 some affinity with those of Le Clerc, but rather neater, or more  
 highly finished.

- " 06 361 Portraits of Bernard Picart—Leon Baptista Alberti, a *Floren-*  
*tine Artist*—N. Boileau Despreaux—John Lock—Isaac Ja-  
 quelot—Andrea Palladius, a *Sculptor*—Roger de Piles, and  
 Nicholas Tindal  
 " 126 362 Fifteen portraits and medals of illustrious Monarchs of France,  
 &c.  
 " 17 363 Ditto of Louis XIII. and XIV.—James I.—Charles I. and II.—  
 Oliver Cromwell—William III.—Philip III. of Spain—Fred.  
 Henry, Prince of Orange—Cornelius and John De Wit—  
 Cardinals Mazarine and Richlieu—Admirals Tromp, Ruiter  
 and Wassenauer, and the Earl of Athlone  
 " 126 364 Fifty vignettes and designs of fancy  
 " 9 365 Thirty ditto, *with proofs and variations*  
 " 10 366 Twenty-eight ditto  
 " 13 367 Twenty ditto  
 " 17 368 Fourteen large frontispieces, *grand designs*  
 " 10 369 Ten, historical, after Poussin, C. Marat, &c.  
 " 10 370 The Five Senses—the Four Seasons, and the Four Quarters of  
 the Globe, *fine*  
 " 15 371 Nine pieces on the construction of raising sculptures, making  
 levels, ascertaining the heights of hills, and other objects, *fine*  
 " 66 372 Ten pieces of Battles, and other remarkable and disastrous  
 events in Holland  
 " 17 373 The History of Meleager and Atalante, in 8 pieces, from the  
 designs of Le Brun, engraved by Picart and his contem-  
 poraries, *very fine*



NICHOLAS PITAU, *born at Paris 1633.*—Of great celebrity in his profession; he worked in the style of Nanteuil, and closely approached the extraordinary excellencies of that great artist.

- 374 Portraits of Nicholas Colbert, Bishop of Luçon—John Peter Bellori—Jacobus Farier du Boulay, &c.—Henry Louis, Habert de Montmor, Comes, &c. and an impression of the same before the tablet and epigram in Latin at the bottom of the print "15"
- 375 Alexandre Paul Petavius, Senator—Benjamin Priolus, *two impressions, one a proof*, and Carolus Gustavus Wrangell, Governor of Pomerania, &c. &c. and a brilliant proof of the same, before the arms and inscription "3"
- 376 Louis XIV. in Armour, and Peter Segulier, Chancellor of France, *very fine* "6"
- 377 The Holy Family, Cupid's wreathing and presenting Flowers to the Infant, a grand production—Ste. Villequin, *pinx.* "8"

FRANCOIS POILLY, *born at Abbeville, 1622*—An artist of the most distinguished celebrity for his great professional skill; he worked much in the style of the preceding artist, and occasionally displayed his powers in a super-eminent degree. His tutors were Peter Daret and Cornelius Bloemart, the last contributed much towards his perfection.

- 378 Portrait of Louis XIV. of France, within an oval, formed of branches of palm; the angles of the print occupied with symbols of his dignity and fame; *a beautiful and an exquisite production* "10"
- 379 The Meeting of Mary and Elizabeth, after Le Brun—the Virgin, after Guido—the Virgin with the Infant, after Mignard, and St. Jerome writing, *a fine proof* "11"
- 380 A Holy Family attended by Angels, one kneeling and kissing the hand of the Infant; altogether forming a beautiful group in the fore ground of a grand landscape, after S. Bourdon "12"
- 381 A Holy Family, Joseph is presenting a lilly to the Infant, a beautiful production after Stella, and a large print of St. Bruno at Devotion, in the style of Mellan. *This print was in the vessel called La Triomphe, which coming from St. Maloes was cast away near Arundel Castle in Sussex, anno 1728, and recovered out of the vessel 1730, it having lain seventeen months in the sea. These attestations are written by Lady Ferrars, also by the Countess of Portland, out of whose collection it came* "100"
- 382 Portraits of Louis Prevost, with variations—Ditto of Giles Menagius—Peter La Moyne, &c. one a proof before the name, by F. and N. Poilly "15"
- 383 Ditto of Francois de Troy, *Peintre*—Corneille Van Cleeve, *Sculpteur*, by J. B. POILLY—Ditto of Louis Hector Duc de Villars—Pierre Corneille—Michael L'Hospital—Jacques Benigne Bossuet, and Cardinal Richlieu, by N. PONCE "12"

GILES ROUSSELET, *born at Paris, 1614*—He engraved in a firm and bold style, several meritorious productions, chiefly from the collection of Pictures, in the cabinet of the King of France.

- " 16 " 384 The Four Evangelists, after Valentine  
 " 14 6 " 385 Four pieces, the Labours and Death of Hércules and the Centaur, Nessus, bearing away Dejanira, all after Guido  
 " 12 6 " 386 St. Francis in Meditation, after Guido—St. Michael vanquishing the Devil, after Raphael—St. Anthony of Padua adoring the Infant in the Arms of the Virgin, after Vandyke, and the Body of Christ borne to the Sepulchre, after Titian  
 " 11 6 " 387 The Holy Family, after Raphael, *capital*  
 " 14 6 " 388 Five pieces, by LOUIS SURUGUE—Perseus rescuing Andromeda, after Coypel—St. Jerome, after Baltazar de Sienna—Louis XIV. as the Protector of the Arts, after Le Brun—the Amusements of Cythere, after Watteau, and an Interior, entitled "Le Fileuse Flamand," after Teniers  
 " 0 8 " 389 Six, various, by Tardieu, after Le Sueur, Lancret, Watteau, Le Brun and Titian  
 " 15 0 " 390 Six portraits of Artists—namely, Watteau and Robert Le Lorrain, by TARDIEU—Jean Thierry, by THOMASSIN—Rene Anthony Houasse, Jean Jouvenet and Peter Simon, by TROUVAIN  
 " 17 " " 391 Jupiter and Danæ, after Corregio—the Three Graces, after Perrin Buonacorsi, both by PHILIP TRIERE—Pan and Syrinx, after Martin de Vos—and a landscape, after Breemberg, by C. N. VARIN—Christ supporting the Cross, after A. Sacchi, by SIMON VALLEE and St. Luke painting the Virgin, after Raphael  
 " 16 6 " 392 Seven, various, portraits of Popes and Cardinals  
 " 5 " " 393 Two large portraits of Innocent XII. and Clement XI. by BLONDEAU and JEROME ROSSI  
 " 13 " " 394 Seven, various, by Audran, Duchange, &c.  
 " 1 1 " 395 A portfolio with 67 leaves, 19 inches by 27 inches high  
 " 2 0 " 396 Ditto, bound in morocco, with 85 leaves, 14 by 21  
 " 2 6 " 397 Ditto, ditto, 88 leaves, same size as last  
 " 2 8 " 398 Ditto, in russia, 70 leaves, *Italian paper*, 17 by 23  
 " 2 10 " 399 Ditto, ditto, 97 leaves, *Italian paper*, 17 by 23  
 " 2 12 " 400 Ditto, ditto, 106 leaves, *Italian paper*, 17 by 23

*End of the Third Day's Sale.*



## FOURTH DAY's SALE.

FRIDAY, the 9th of FEBRUARY, 1810.

*The Works of the early German and Flemish Engravers during the 15th and 16th Centuries; usually denominated the Little Masters, chiefly on account of the small Size of their Productions.*

**Henry Aldegrever**, born at Soest in Westphalia, in 1502—He became the scholar of A. Durer, and was one of those who did credit to the conspicuous talents which that great man was capable of infusing into the minds of his pupils—Aldegrever became a very eminent painter, and also an engraver, and had the opportunity of improving his taste by travelling into Italy, whereby we discover a chaster correctness and finer proportions in the human figure than is usually met with in the German productions of the age—The esteem with which his works are universally held, is a proof of their excellence and value.

- |     |     |   |          |
|-----|-----|---|----------|
| LOT | 401 | <b>P</b> ORTRAITS of Albert Vonder Helle, Bernard Knipperdolling and Johan Van Leyden, the last a copy by Muller, with the address of Clem. de Jonghe               | " 12 6 " |
|     | 402 | Five pieces, the history of Thamar and Absalon, and the story of Dives and Lazarus, in 4 pieces   | " 10 6 " |
|     | 403 | The Virtues and Vices, allegorically represented with their attributes, 14 pieces   | " 9 "    |
|     | 404 | The Four Evangelists, with the monograms of Aldegrever and G. Pens, and 5 pieces representing Hercules wrestling with Antæus, the Nativity, Fortitude, Susanna, &c. | " 14 6 " |
|     | 405 | The Procession to a Westphalian Marriage, 12 pieces   | " 22 6 " |
|     | 406 | The Labours of Hercules, in 12 pieces, a fine set   | " 10 "   |

**Albert Altdorffer**, born 1488.

- |     |  |   |        |
|-----|--|---|--------|
|     |  | 407 Two etchings, portrait of Herzog Jorg, and a Repose in Egypt, <i>very fine</i> —The Death of Paris on Mount Ida, a wood cut by the same artist—4 various, by Jodocus Ammon, and 2 Cavalcades, wood cuts, by J. W. Van Assen, <i>fine and scarce</i> | " 3 "  |
| 408 |  | Fourteen wood cuts, by Baldung, Burgmair, Brosamer, &c.   | " 13 " |
| 409 |  | Victory reclining on a Bed of Military Arms, by FRANCIS DE BABYLONE, <i>fine and rare</i>   | " 16 " |

Hans Sebald Beham, born at Nuremberg, Anno 1500—Painter, and engraver with the burin; also in aqua-fortis, and on wood—His early productions are chiefly etchings, and are marked H.P. About the year 1530 he returned from Nuremberg to Frankfort; from that period he marked on his engravings H.B. and there appears a manifest difference in the execution of his works, by which many persons have conceived them to be the works of two distinct artists, owing to the difference both of the mark and of the execution of the prints—But, instead of practising etching as he had previously done, he took to handle the burin in preference, and produced a number of very excellent engravings, on a small scale, from his own designs. He also etched occasionally after he had changed his mark—it is supposed that he received his early instructions under A. Durer, and afterwards from his brother Bartholomew, who had learnt the art in Italy, in the school of Marc Antonio.

*The following Pieces are of the first cast as to impression.*

- 1 3 " 410 Eleven pieces of Arms, Friezes, Emblems and Studies of Heads
- " 12 " 411 Fifteen, the Cardinal Virtues and the Seven Planets
- " 14 " 412 Seven, the Set of Planets, very curious designs
- " 15 6 " 413 Nine pieces, Melancholy, the Judgment of Paris—St. Maria—Judith—Dido, and Roman Charity
- " 10 " 414 Sixteen ditto of Peasants dancing
- " 10 6 " 415 The History of the Prodigal Son, in 4 pieces, Patience, and the portraits of Beham and his Wife, by Hollar
- " 10 6 " 416 Seven, the Set of the Liberal Arts
- " 12 " 417 Seven pieces, compositions of Adam and Eve, &c. curious
- " 13 " 418 Seven ditto, Jupiter and Leda, the Naked Lasses decoying a Fool into a Tub, &c.
- 2 " " 419 Eight pieces of a free cast, singular designs
- " 10 6 " 420 Eleven ditto, Warriors with Ensigns—St. Sebald, Patron of Nuremberg—Mother Goose, with variations—the Egg Sellers—the Bagpiper, and other compositions, all marked I<sup>s</sup>P
- " 19 " 421 Eight ditto, Medal of the Emperor Maximilian—2 different of St. Jerome—an Amorous Couple, seated on a bank—2 of Cups or Chalice, richly decorated, &c. marked as before

Jacob Binck, born at Cologne, about, 1504, a contemporary with Beham, copied several of his productions, and worked much in his style; he was first instructed by A. Durer, and Saedraert says that he afterwards, went to Rome, and became one of the scholars of Marc Antonio

- " 15 " 422 Two portraits of himself—ditto of Martin Luther and Melancthon, and four other pieces of Military Characters, &c.
- " 10 " 423 Portrait of Binck, and 8 pieces, the Bagpiper, Lot with his Daughters, &c.
- " 11 " 424 Two of St. Christopher, one a curious proof—Hercules—a Roman Emperor—a group of three Sculls, and the portrait of Elizabeth, Queen of Denmark—Archduchess of Austria, &c. fine and extra rare



- 425 Eleven various pieces, Adam and Eve—St. Jerome, &c. *some curious and very fine* 15  
 426 Fifteen ditto 11

John Theodore De Bry, *born at Leige, 1528*—An artist of excellent abilities, and extremely happy in engraving historical designs, cavalades, and other compositions in miniature, after the designs of Hans Sebald Beham, and other masters; also several prints of goldsmith's ornaments, enriched with historical compositions, and several whimsical pieces of his own invention, which are very entertaining. He also, conjointly with his sons, engraved a considerable number of portraits of learned and eminent men.

- 427 Eleven pieces of rich ornaments and friezes, one a most curious grotesque design, emblematical of Folly, *all brilliant* 10  
 428 Four pieces, a frieze, or decoration of foliage, with figures—a Procession of Bacchanals—the Fountain of Youth, and the Village Festival, the last two from the designs of Beham, abounding with figures full of mirth and frolic, *fine and rare* 15  
 429 The Meeting of Isaac and Rebecca—the Triumph of Christianity—the Venetian Ball—five of Military and other Characters, supporting escutcheons, encompassed by ornamented borders, and 8 small odd pieces, by A. de Bruyn, &c. 15

Lucas Cranach, *born 1472, at Cranach, a Town in the Bishopric of Bamberg*—He became an eminent painter, and was for his extraordinary merit favoured and patronized by the Elector of Saxony. He engraved a few prints on metal, but the chief of his productions are wood cuts, which are multifarious, but executed with delicacy and precision, and a manifest spirit and masterly execution pervades them throughout.

- 430 Four pieces, the Death of Paris—Marcus Curtius leaping into the Gulph—Adam and Eve, &c. 10  
 431 St. Christopher, St. Jerome, and Fiends tormenting St. Anthony in the Air, *all fine* 1  
 432 The Passion of Christ, in 13 pieces, *a capital set* 28  
 433 The Stag Hunt, a capital production by the master, *extra rare* 12

Albert Durer, born at Nuremberg, anno 1471—A Painter and Engraver of the greatest eminence in all the general methods then in practice. When a child his amusements were almost confined to drawing, and he often drew parts of the human body, and also the compleat figure, with great accuracy. His father, who was a goldsmith, compelled him for a considerable time to work at his profession, though much against the inclination of Albert; but after long and pressing solicitations to his father, he was induced to give way to his request of allowing him to follow the impulse of his own natural genius.

Albert then chose Martin Schoen for his tutor, an artist, of his time, of the greatest renown; but very soon after this connexion, the death of Martin Schoen occurred. Albert was then placed with Michael Wolgemut to be farther instructed, and in a short period eclipsed the talents of his master. After three years study as a pupil, he began to travel in order to cultivate and improve his judgment and taste; he visited different parts of Germany, the City of Venice, and the Netherlands. He then returned to his native place to exert himself as an artist; from which time his fame began to spread, and Germany prided itself in having given birth to, and possessing so extraordinary a genius. His comprehension embraced with equal energy, and he successfully practised all the imitative arts.

The Emperor Maximilian, Charles V. and Ferdinand King of Hungary, were great admirers of his productions, and from whom he received several honorable distinctions. As an engraver, he possessed a wonderful share of talents. He carried the art to such a state of improvement, and displayed his abilities in such a variety of methods, as strike astonishment, and create a most delightful gratification to those who view his works. We discover at times the sweetest and most delicate execution, combined with bold and masterly strokes, which infuses an enchanting and brilliant effect throughout. His earliest engraving is dated 1497. It is a copy of the print called the Sorceresses, by Israel Van Mechlen. His etchings made their appearance, anno 1512. His wood cuts also possess uncommon spirit and masterly execution. Erasmus speaks of Durer, and gives testimony of his merit as a writer. He wrote treatises on Fortification, Proportions of the Human Body, Perspective, Geometry, &c. into which he threw much new light. It is evident he was the printer of his own works, for they are taken off with uncommon skill. Clearness and brilliancy is their characteristic, and which should be in all prints to distinguish them as fine impressions. His plates must have been very much worked after his death, as we meet with impressions occasionally that are little more than shadows.

Those of his productions which follow, are of the first cast, as to impression, and bespeak the talents of this great artist. The fine condition of them also shews in what universal esteem they have been held, by being so carefully transmitted to our hands.

434 Four portraits of Durer, by W. Hollar, H. Hondius, L. Kilian, and A. Stock, *all fine*

435 Five ditto, by Melchior Lorich, J. Wierix, &c. *all curious and rare*

436 Portraits of Erasmus and Albert Cardinal of Mayence

437 Ditto of Albert Cardinal of Mayence, different from the last—Frederic Duke of Saxony—Philip Malancthon, and Bibald Pirkeymer, *brilliant*



- 438 Adam and Eve, a celebrated production 1 8 "
- 439 *The same print, most brilliant* 4 10 "
- 440 Eight of Madonas, two of them copies on a large scale, by unknown artists, *fine and rare* 11 8 "
- 441 Four ditto, different, and the Holy Family, dated 1506 9 "
- 442 Two ditto, holding a Pear to the Infant, &c. with copies, by Wierix, *extra fine* 12 6 "
- 443 Nine ditto, different, *all fine* 1 2 "
- 444 Two ditto, different, and the Nativity, with Joseph drawing Water from a Well, *capital* 13 6 "
- 445 The Madonna, with a Monkey in the foreground, and a capital copy of ditto, *most brilliant* 15 0 "
- 446 The Holy Family Reposing, in a rich landscape, *copied from the original print of Israel Van Mecklen, of extraordinary brilliancy* 2 "
- 447 *The Passion of Christ, in 16 pieces, a capital set* 3 "
- 448 The large Crucifixion, an outline only—two different Ecce Homo's, one an etching—two of St. Sebastian, and St. Anne conversing with the Virgin 15 "
- 449 The small Crucifixion, in a circle, from the Pommel of the Emperor Maximilian's Sword, and three copies, *curious and rare* 11 "
- 450 St. Jerome in the Desert, *the large plate, fine*—St. Anthony seated, occupied in reading, with a view of a large town in the back ground—Two Angels flying, supporting the Holy Handkerchief—a small print of St. Jerome in a room, and a ditto of St. George 10 6 "
- 451 Two of St. Christopher, different, and five of the Apostles—all that Albert engraved of them 14 "
- 452 St. Jerome seated, writing in his Chamber, with the copy, by Wierix, at the age of 13, *fine* 10 "
- 453 St. Hubert, alighted from his Horse, kneeling at Devotion, at the sight of a Stag bearing a Crucifix on his Head. The composition is introduced in the foreground of a rich landscape or forest, with a town on a hill in the distance; the saint is accoutred with hunting implements, and near him are his horse and five dogs, *brilliant* 9 7 "
- 454 The Prodigal Son, *very fine* 11 "
- 455 Eight pieces, Peasants' Dancing, the Bagpiper, the Ensign, the Egg Merchant, the Small Fortune, &c. 10 6 "
- 456 Nine ditto, the Lady on Horseback attended by an Halbadier, the Turkish Bowman, the Egg Merchant, the Cook, Peasants conversing and dancing, and the Emblem of Justice 10 0 "
- 457 The old Man contracting with a Courtezan, the Lovers' walking, Death is seen behind a Tree in ambuscade, and Albert Durer's Vision in a Dream 1 7 1/2 "
- 458 The Escutcheon of the vigilant and brave Warrior, and the Escutcheon of the Dead Hero, with a copy of the same by Wierix 1 "

- 14 " 459 Two pieces, the White Horses, *most brilliant*, and copies of the same by Wierix
- 14 " 460 The Armed Warrior on Horseback, attended by Death and the Devil, *a capital production*
- 2 11 " 461 Pandora, or the Emblem of Temperance, on a Globe, in the Air, holding in one hand a Vase, in the other a Bridle—beneath the figure appears the Village of Eyta, in Higher Hungary, the residence of the ancestors of Albert Durer, *extra fine*
- 14 " 462 The Nymph detected in Dalliance, with a Satyr, another Nymph attempts to beat her with a large stick, which is ward off by a naked Man, but with his head curiously ornamented with a Bandeau of Leaves and a Cock fixed within it—*Ditto*, this print is usually called the Great Satyr and Nymph, and the design by some is attributed to Wolgemuth
- 17 " 463 Melancholy—a Figure seated meditating, with several symbols of Science around her; above her is the Magic Square. The back ground is enriched with a radiant Star, a Rainbow, and a Bat flying, with the title MELENCOLIA in full stretch under its wings—*This is an extraordinary production, both in point of invention and execution—also a copy by Wierix, both fine*
- 19 " 464 Glaucus bearing away Scylla through the Waters, *a capital production, most brilliant*, and the copy by Wierix
- 17 " 465 The Sorceresses, dated 1497, *his earliest production*—A Savage maltreating a Woman—The Monstrous Hog, and three ornamental designs of Censers, &c.

#### ETCHINGS.

- 37 " 466 St. Jerome at Devotion, seated in the Cavity of a Rock, dated 1512, *and a superb impression of the same, with the bur, extra brilliant*
- 1 " " 467 Five pieces, the Cannon Landscape, Christ Praying in the Garden, &c.

#### WOOD CUTS.

- 196 " 468 Fifteen pieces, Designs from the Revelations of St. John
- 17 " " 469 Nine pieces, Saints at Devotion, Holy Families, &c. *very fine*
- 14 " " 470 Portrait of Albert Durer, the large Ecce Homo, and a Group of Saints conversing with the Emperor Maximilian, *all capital*
- 130 " 471 The Magnificent Triumphal Chariot of the Emperor Maximilian, *a grand production*
- 17 " " 472 The Rhinoceros—a Fort Besieged, said to be his last work, dated 1527, and a curious sheet of Subjects from Scripture, published by RUMGUND SERGOTIN

Albert Glockenthon, *flourished*, 510.

- 7 10 " 473 Six pieces of the Passion of Christ, *fine and rare*



David, Jerome and Lambert Hopfer, brothers, flourished 1530—These persons were Goldsmiths by profession, and they also designed and etched a variety of pieces; many of which are of a curious nature as to their composition, and in other respects possess a degree of excellence. These artists were probably natives of and flourished at Augsburg, but most authors say that they were residents of Nuremberg. They marked on their productions the initials of their names intersected by the arms of Augsburg, which is the cone or nut of a pine tree, placed or fixed on a small pedestal, and as it was generally introduced rather small, it has been mistaken by some for a candlestick while others have conceived it as being the hop plant, in allusion to the name of Hopfer. By these erroneous conjectures, they have been usually called the Masters of the Candlestick, and by others the Masters of the Hop Plant. It is singular that none of the German biographers, or any other writer, that has noticed their works, have previously explained this mark.

474 Two medallions of Nero and Galba, and portraits of Francis and Charles, Emperors, *one a variation*

475 Five pieces, Christ betrayed—his Crucifixion—the Madona seated on a throne, two impressions, *one before the number*, and the Virgin with Elizabeth and the Infant in a room

476 The Last Judgment, a *most singular production*, the left side of the print is occupied by a numerous assembly of the Blessed, the right side is similarly occupied by the Evil Doers. In this curious group we discover Emperors, Popes, Cardinals, Bishops, and every class of Clergy, intermixed with a profusion of people of every rank in life—they are considered to be in Hell, by the flames which surround the whole, and Devils are seen tormenting and tantalising different persons in the group—near the top of the print in the centre, is Christ presiding with a host of Cherubs around him; near him is the Virgin and Joseph, one seated on each side, and beneath are the Apostles in two rows or divisions, *very fine*

477 A Grand Altar, composed of Architecture of the Corinthian and other Orders, richly decorated in divisions, with representations of Jesus Christ, the Virgin and Joseph; also Moses, Abraham, and others, mentioned in the Scriptures, *extra fine*

478 Another Grand Altar, enriched with compositions from the New Testament, and adorned with figures of Saints, &c. erected by Philip Adler, 1518, whose name is on a tablet in the centre of the arch

*Mr. Strutt has attributed this print to Adler, but he never engraved. He was led into the error from the print being imperfect, which he described.*

479 A group of five Soldiers, singularly habited, and a Soldier walking, accompanied by a Woman, *both fine*

480 Fifteen pieces of Arms, Trophies, Grotesque Ornaments and other decorations

481 St. Hubert and St. Jerome, copies from Albert Durer, and the portrait of Solymán, Emperor of the Turks, all by Jerome Hopfer

482 Portrait of Pope Innocent VIII.—the Cannon Landscape, and 3 others of figures dancing, &c. by ditto

483 Five pieces, three of them decorated Altars, and two small circles, one a Madona, and the other a Crucifixion, all by D. Hopfer

483\* Five ditto, a frieze of Cherubs dancing—Peasants occupied in Sporting and Dancing—three Old Women drubbing a Devil—the Emblem of Lasciviousness, and two Candelabras, *fine*

Lucas Krug, flourished at Nuremberg, from 1510 to 1520.

483\*\* The Adoration of the Shepherds, and 3 prints of the Ecce Homo, &c. each marked with a jug or pitcher between the initials of the artist

Lucas Jacobs Van Leyden, born at Leyden 1494—The contemporary and friend of Albert Durer. Like his friend his manifest genius appeared in his very infancy; in short, he performed prodigies of art in painting in his twelfth year, and two years afterwards produced some astonishing fine prints, executed in a style peculiar to himself. To judge partially of the quality of his works, it is necessary to inspect fine impressions, which are rare to a degree; the extreme delicacy and exquisite finishing of his works, would not bear many impressions from the plates, without a visible alteration for the worse.

484 Six pieces, Abraham sending away Hagar—the Return of the Prodigal Son, &c. and two wood cuts of Adam with Eve, and Samson and Dalilah, rare

485 Six pieces, Lovers courting and conversing—an old Couple playing on Musical Instruments—two Boys supporting a Helmet, a Flag, &c. *all fine*

486 David playing on the Harp before Saul, and the History of Joseph, four pieces, *ditto*

487 The Passion of Christ, in fourteen pieces, *ditto*

Israhel Van Beckenem, usually called Israel Von Meckeln or Meckelen—It is universally allowed that there were two artists of this name, father and son, both goldsmiths, natives of Meckenem, in Westphalia, afterwards established at Bockholt in the Bishoprick of Munster. They may be considered to have flourished from the years 1460 to 1500, and later, as the younger died anno 1523.

One cannot discriminate, with any degree of precision, the works of one from the other, as the execution is nearly similar in all their productions; nor is it necessary, as it may be fairly supposed that they assisted each other, or united their talents occasionally. There is notwithstanding a very material difference in the drawing of the human figure, which in some of the pieces are very uncouth, and in others there is a tolerable degree of dignity and grace, and a more perfect harmony of the parts. The execution of the work of these artists is somewhat similar to that adopted by their contemporary



Martin Schoen, but freedom and spirit is far more prevalent in the works of the latter, and the attitudes of his figures are more graceful and elegant.

- 488 The Madona, with the Infant Christ, who has a small hammer in his hand, with which he is going to strike the bell of a clock; this is the earliest print we meet with that has a clock introduced, *curious and rare*—The Holy Family reposing, in the foreground of a landscape, with a Galley and other vessels on the Water; *this is a fine composition and a most capital production of the master*
- 489 Two singular productions, representing Infants naked practising different Gambols; in one of the pieces are seen two children in a large bathing tub, and a cock or fountain playing into the same, a naked woman is washing one of the infants, *curious and rare*—A group of three Sculls and a ditto of two, finely characterized within a kind of ornamented facade, being emblems of Death or Mortality
- 490 A Group of Four Women, naked, usually called the Sorceresses, Satan is seen rising in an aperture on the right, this piece I think may be considered as the emblem of Lasciviousness, as Satan appears to be watchful over their conversation and motions; a small globe is suspended above the figures, on it are the letters G. B. A.—at the bottom of the print is inscribed Israhel V. M. tzu boeckholt. Also a copy of the same print, engraved by Albert Durer, the reverse way on the globe above are the letters O. G. H. with the date 1497, *extra fine*
- 491 Christ and the Apostles, in twelve pieces, *exceedingly fine, and uniform in preservation and colour, a precious and a matchless set*
- 492 A sheet containing six of different Saints, *very curious and extra rare*
- 493 The Passion of Christ in twelve pieces, *a capital set*—The expressions of malice and enmity shewn towards Christ by the different characters about him, is grotesquely represented, and the costume or habits of the persons are very singular

Gregory Penz, born at Nuremberg, Anno 1500—He learnt the first principles of his art, under Albert Durer, afterwards went into Italy, and became one of the disciples of Mark Antonio, under whom he became a most excellent proficient as an Artist and Engraver; his compositions are admirable, and his figures finely contrasted and characterized; he possessed a full and vigorous command of the instrument, and finished his works with uncommon ability.

- 494 Portrait of John Frederic Duke of Saxony, richly habited dated 1543, *rare*
- 495 The Life and Miracles of Jesus Christ, in 24 pieces, *ditto*
- 496 History of Tobit, 6 pieces—History of Joseph, 4 pieces—and a Crucifixion, *all fine*

- 15 " 497 Twelve pieces, the Good Samaritan, the Guillotine, the Burning Shame, &c. *all fine*  
 14 " 498 The Mortal Sins, in 7 pieces, *very fine*  
 1 " 499 Five pieces, Medea and Jason, Tamiris putting the Head of Cyrus into a sack, Sophonisba, Artemesia and Achilles brought before the Centaur Chiron  
 11 " 500 Six pieces, the Triumph of Fame, Death, Religion, Christianity, Time, and Love, *fine and scarce*

Martin Schoen, born about the Year 1420, at Culmbach, a Town in the Circle of Franconia.—He was bred to the profession of a Goldsmith, also a Designer and Engraver; the last branch, at this early period, being concomitant or connected with the goldsmiths' art.—About the year 1460, the method of taking impressions from engravings was accidentally discovered by some of the German goldsmiths. The utility of its application, and its manifest important advantages, instigated a few to strike out of the usual path, and among them stood forth this very skilful artist, who may be considered as the head, and most flourishing ornament among the Germans at that period.—The amateur cannot but feel a high gratification, when he is viewing the productions of this artist, by observing the spirited execution in the mechanical part; and also his ingenuity in working off the impressions, which we may suppose he performed without the aid of a rolling-press; for it is considered that it was not at that time invented, or, if it really was in use, it must have been wanting in all the necessary improvements that it has since obtained. Yet, when we find his works in a perfect state, and possessing their original purity as to impression, we discover in them uncommon brilliancy and clearness.—Such cannot be too highly appreciated, as they are but rarely to be met with, but in a defaced or disfigured state. His Works are numerous, and universally from his own designs. The following curious Specimens, consisting of nearly seventy pieces, by his hand, will evince the extraordinary talents and skill of such an enterprising practitioner.

- 13 " 501 Two of Elephants, one supporting a Castellet and 2 of Griffins, *one extra fine*  
 12 " 502 Four pieces, Emblems from Revelations, representing an Eagle, a Lion, and 2 of Oxen with Wings bearing Scrolls, and a Man driving an Ass, *all fine*  
 13 " 503 A Female Satyr supporting an Escutcheon, two different of St. George slaying the Dragon, a Boar and Sow with a Litter of Pigs and a pen drawing of one of the Foolish Virgins  
 10 " 504 Seven circles of Maidens, a Peasant, and two of Satyrs, supporting Escutcheons, *extra fine*  
 11 " 505 The head of a most elaborate and richly executed Crosier, and a Censer or Incense Pot of most rich and elegant workmanship, *raris*

N.B. It was usual with the goldsmiths at this time, whenever they performed an elaborate piece of art of this nature, to engrave the same for the gratification of those who might not see the original, and to transmit a representation of its curious workmanship to posterity.



- 506 A design of Grotesque Ornamental Foliage with Birds, a most singular design of the letter **E** — and a beautiful figure of a Virgin holding a Cup, *all extra fine* 2 12 6
- 507 A Bishop in his Robes, and St. Anthony, with the copy by Wierix at the age of 14, and *Saints John and Agnes, most brilliant* 1 17 "
- 508 Four, Saint Lawrence, St. Christopher, St. Michael overpowering the Dragon, and St. John, *all fine* 1 17 "
- 509 Four pieces, 2 of Female Saints, a Madona in a Gothic Niche, and a Crucifixion, *most beautiful* 2 6 "
- 510 Two, the Nativity and the Wise Men's Offering, *capital* 1 10 "
- 511 The large print of Christ on the Cross, the Virgin standing on one side and St. John on the other, *fine and rare* 2 0 "
- 512 Twelve, the Apostles, *very uniform and extra fine* 3 " "
- 513 Twelve, the Passion of Christ, *complete, a matchless set* 6 12 6
- 514 The Battle of the Saracens, *a most curious print and uncommonly fine* 4 14 "

*End of the Fourth Day's Sale.*



**FIFTH DAY's SALE,**

**SATURDAY, the 10th of FEBRUARY, 1810,**

**Alrig Solis**, born at Nuremberg, 1514—A celebrated designer and engraver, both on wood and copper.

LOT

**T**WENTY-FOUR curious designs, wood cuts and engravings of Cups, &c.

516 Twenty-three ditto, *some very curious and fine*

**Dirich or Theodore Vander Staren**, a native of Holland, born about 1500.—His productions are much in the style of Altdorffer, partly etched, and finished with the burin in a neat and delicate manner; they are from his own designs, and possess a considerable degree of merit. His mark is D. V. intersected by a star, and bearing the date of the year and day of the month when he performed them.

517 A Pilgrim kneeling before the Virgin, the back ground enriched with a grand design of Architecture, and 6 other small pieces, *all fine*

2 " " 518 St. Luke painting the Virgin within a room decorated with rich Architectural Ornaments—Christ and the Samaritan Woman—Venus sailing on the Sea, and two others, *very curious*.

1 " " 519 Twelve small, by old Germans, with curious marks

Johann Ulric Pilgrimstadt, *flourished about 1500*. He is considered to be the inventor or first producer of wood cuts in *claire obscure*—His productions are so excellently performed, that they would confer an honor to the most able artist that has worked in this method since his time. The following is a most beautiful specimen of this artist's abilities.

3 " " 520 An armed Knight, splendidly accoutered, riding on a Charger richly caparisoned and attended by an Halbadier on foot, they are passing by the side of a Wood or Cluster of Trees, apparently to a Tilting Match

*The productions of this master are so extremely rare, that even in the first and most complete collections on the Continent, a single specimen is but seldom seen, therefore highly esteemed and valued.*

John, Jerome, and Anthony Wierix, brothers, born at Amsterdam within the Years 1550 to 1555.—These very eminent artists are highly distinguishable for their early attachment and application to the fine arts in general, but more particularly for their remarkable talents and exquisite high finishing, which is prevalent throughout their productions; but more especially those that are on a diminutive scale. At the early age of twelve years they displayed uncommon abilities by engraving some prints, which they copied from the works of Albert Durer; on these they formed a model by assiduously copying Albert's best productions, till they arrived at the ages of sixteen or seventeen years, when they began to display their genius, by working from their own designs, and from the most eminent painters, then living in Holland and Germany. Their application was incessant, and in a variety of pieces, they have produced such wonderful examples of exquisite execution, that none has or can ever excel.—The following collection, consisting of about six hundred pieces, forms altogether a splendid display of their works; they are in perfect condition, of the finest quality as to impression, and enriched with variations and several proofs.

### PORTRAITS.

" " " 521 Henry III. of France, large folio, by John Wierix

1 " " 522 The same print before the inscription at top and with a prior address, *very fine and rare*

" " " 523 Philip William Prince of Orange, in rich armour, two prints of one size, nearly alike, yet with considerable variations, both by Anthony, *small folio*



- 524 Philip William Prince of Orange, an oval, nearly 3 inches wide by  $3\frac{1}{2}$  high, first impression, previous to its being engraved, nearly at whole length, on the same plate which was of sufficient size; also the same print in its complete state. Heleonora his Consort, both by John Wierix, and a very small oval of Philip, without the engraver's name; *that first mentioned is very rare*
- 525 Philip II. King of Spain, in a high scoloped cap and ermined robe, *large folio*—the same person in a small oval, both by Jerome, and another in a square, by Anthony Wierix, *rare*
- 526 Henry IV. of France, Mary de Medicis his Queen, Rodolphus II. Emperor of Germany, Isabella of Austria Queen of Philip II. *in small squares of an equal size, and Isabella Clara Eugenia, in a sumptuous dress and her hat richly adorned, all by Anthony Wierix, exquisite productions, highly brilliant and very rare*
- 527 Philip III. of Austria and Spain, with a curious proof of the same before any inscription, and Isabella of Austria, Daughter of Philip II. both by Anthony Wierix
- 528 Margaret Queen of Philip III. and Isabella Clara Eugenia, *both richly habited*, companion prints, finely engraved by John Wierix
- 529 Albert Archduke of Austria, Isabella of Austria, Philip III. of Austria, William Count Palatine and Philip Emanuel Duke of Lorraine, &c. Gubernator Britanniae, in small squares of one size, by Anthony Wierix
- 530 William Count Palatine and Philip Prince of Orange, Albert Archduke of Austria, Rodolph II. Emperor of Germany and Sir Francis Drake, *the two last small ovals, very fine and rare*
- 531 Philippe Emanuel de Lorrain Duc de Mercueur, &c. et Gouverneur de Britaigne, *two prints*, the large and small plates, *very fine and rare*
- 532 Albert Archduke, within an arch, Andrew Cardinal of Austria, in a Venetian habit, and the Emperor Charlemaigne
- 533 Innocent IX. Pope, portrait of a Jesuit writing, *proof before the inscription*, and St. Augustin, *fine*
- 534 Ignatius Loyola, Everard Mercurianus, Claudius Aquaviva, Bernard Realinus, Jacob Laynez, and Francis Boria, Jesuits, *with a beautiful proof of the last*
- 535 St. Francis Xaverius, four different prints of, *capital*
- 536 Joannes Berchmans, three different prints of, *extra fine*, and three ditto of Alphonsus Rodriguez, *one of them by John Valdor, a pupil of Wierix*
- 537 Lud. Dorleans Regius in Senatu. Paris, Patronus, Peter Canisius, Carolus Boromeus, Cardinal—John Berchmans, et Joannis Goropi Becani, *all fine*

- " 126 538 Jan Curtius, Jerome Beck, John de Vedasti, and one other, a proof
- " 16 " 539 Johannes Stradanus, &c. Piſtor, surrounded with emblems of Art, *very fine*, by John Wierix; and Quintin Mastys, Johan Maio, Jerome Coco, and Wm. Caio, all painters, by Jerome Wierix
- " " 540 D. Alvarus Nonius, and 7 other portraits by John and Jerome Wierix

## SAINTS AT DEVOTION.

- " 126 541 Ten pieces, St. Cecilia, St. Clara, St. Hubert, &c
- " 15 " 542 Fourteen of Female Saints, some highly beautiful
- " 19 " 543 Eleven, St. Philip, St. John, St. Peter, St. Benignus, &c. one a proof
- " 19 " 544 Eight, St. Lawrence, St. Anthony, St. Ignatius, St. Jodocus, and the Blood flowing from the Wounds of Christ into a Cup, a most brilliant proof
- " 10 " 545 Eight, Saint Teresa, Saint Gertude, &c. some highly beautiful
- " " 546 Eight, Thomas a Kempis, Thomas de Aquino, &c. ditto
- " 17 " 547 Six different prints of St. Michael overpowering the Devil,—the designs are admirably conceived, and the execution of the engravings are so inimitably fine, that no powers of the engraver's art can exceed the exquisite finishing. The impressions are of the most brilliant cast, and one of the pieces is accompanied by another impression of inferior quality, to shew the very great variation there are in the impressions of prints, and the necessity of viewing them in such a state, to conceive the admirable beauties that are lost or effaced in feeble, or worn out impressions.
- " 13 " 548 Four Saints, Michael, &c. after Martin de Vos, with variations, folio
- " 15 " 549 Jesus Christ supporting the Cross, and standing on the Devil,—Saint Jerome and another Saint at Devotion, after P. Galle, very fine
- " 15 " 550 Twelve pieces, Saint Francis de Paula,—Saint Epiphanius, —Beatus,—Philip Nerius,—Francis Xaverius, &c. very fine
- " 17 " 551 The Life of Saint Ignatius Loyola, 13 pieces with the title, extra fine
- " 19 " 552 Four, Saints Gregory, Augustin, Jerome, &c. after Martin de Vos, folio size
- " 126 553 Saint Augustin and Saint Jerome, different from the last, and 2 prints, containing groups of three Apostles in each
- " 15 " 554 Fourteen pieces, Saint George in Armour, capital,—Saints John, Lawrence, Bridget, &c. fine



- 555 Five drawings, a design for a frontispiece, representing the Interior of a Choir, the foreground in the center occupied by a large tablet, supported by the Virgin and a Saint in a pontifical habit—a Nobleman in conversation with three Jesuits, and other persons—Saint Francis receiving the Stigmatics—a Saint at Devotion, and a Saint at full length, with fleurs de lis on his under garment, and swine near his person, *very beautiful* " 10 "
- 556 Seventeen various, of Saints, Madonnas, &c. " 11 "
- 557 Ten, chiefly of Madonnas, *some of them curious compositions, and finely engraved* " 12 "
- 558 Five pieces, the Virgin appearing to Saint Francisca Romana—Saint Roche on his knees before the Virgin—the Transfiguration of Christ before Saints Peter and Paul—a Magdalen at Devotion, and the Holy Family in a room—the *compositions of these pieces are throughout most lovely, the execution inimitably fine, and the impressions are extra brilliant* " 12 "
- 559 Nine pieces, the Virgin with the Infant, different designs, with three pieces, of Mary supporting the dead Body of Jesus, *highly beautiful* " 15 "
- 560 Seven pieces, the Angel Gabriel—the Virgin, and the Annunciation of the Virgin—one on a large scale, surrounded with Adam and Eve, and portraits of the Prophets at top and beneath, after John Verheyden, *extra fine* " 14 "
- 561 Thirteen pieces, Jesus Christ, the Virgin, and the Holy Family, different designs, some of them of exquisite beauty " 19 "
- 562 A Holy Family, after Dennis Calvaert—the Madonna with the Infant, and a ditto, sitting in a Garden of Flowers, *fine* " 14 "
- 563 The Virgin giving the Breast to the Infant Jesus, she is seated on a crescent, her head remitting an extensive illuminated glory, *large folio, and a beautiful proof of that part of the print containing the Virgin's head, &c. very curious* " 13 "
- 564 The Life of the Virgin, in 8 pieces, with compartments containing or exhibiting the most remarkable events of her life, *elegant designs and of extraordinary brilliancy* " 19 "
- 565 Twenty-four pieces, the Life of the Virgin, *very fine* " 19 "
- 566 Thirteen pieces, representing the Infantile Occupations of Jesus Christ, *curious designs and very fine* " 19 "
- 567 Thirteen pieces relative to the History of Jesus Christ, with a variation, *very fine* " 14 "
- 568 Fifteen ditto " 13 "
- 569 Twelve ditto of Crucifixions, &c. " 11 "
- 570 Nine pieces, Emblems of Christ in different Hearts, and 6 pieces, the Triumph of Death, &c. " 15 "
- 571 The Shepherd's Offering, and the Wise Men's Offering, designed and engraved by Anthony, *oblong folio*—Christ at Supper and discoursing with the Pharisees, and an emblem of Innocence, encompassed by Allegories, after F. Pourbus " 15 "

- " 15 " 572 Eight pieces, chiefly Crucifixions, *very fine*  
 " 16 " 573 Ten ditto, *some very curious*  
 " 16 " 574 Five ditto, *highly beautiful*  
 " 17 " 575 Eleven ditto and other compositions from scripture  
 " 11 " 576 Twelve ditto, the Martyrdom of Jesus Christ, the set, *very fine*  
 " 15 " 577 The large Ecce Homo, *very fine*, and 9 other pieces of the  
 Suffering of Christ  
 " 19 " 578 Five pieces of a large size, the Flagellation of Christ in the  
 Presence of a Multitude of Spectators, designed and en-  
 graved by A. Wierix—Christ dead, with Mary, St. John,  
 Elizabeth, &c. weeping over the Body, after John De Ma-  
 buse, and 2 pieces of the Entombing of Christ, after Otho  
 Venius, Martin De Vos, &c.  
 " 14 " 579 Five pieces, representing the Impression of Christ's Face on  
 St. Veronica's Handkerchief, *extra fine*  
 " 12 " 580 Four pieces, chiefly of Magdalens and Female Saints of a large  
 size, capital  
 " 10 " 581 Eight pieces, Christ's Passion, *very small, within curious or-  
 namental flourishes formed with sentences of writing*  
 " 12 " 582 The Passion of Christ, in 18 pieces, *fine*  
 " 14 " 583 The Passion of Christ, in 18 pieces, of a larger size, with  
 borders enriched with a representation of different species  
 of flowers, fruits, birds, animals, fishes, shells, &c. from  
 the designs of Martin De Vos, 16 of them engraved by  
 Anthony, 1 by Jerome, and the other by Crispin Pass, *extra  
 fine and rare*  
 " 19 " 584 Three impressions of Adam and Eve, copied from Albert  
 Durer's print, by *John Wierix at the age of sixteen, 1 of  
 them by another artist*  
 " 12 " 585 Twenty pieces, the Creation, by ditto, *extra fine*  
 " 14 " 586 Eight, the Cardinal Virtues, from the designs of Stradanus, by  
 Jerome Wierix, *fine*  
 " 11 " 587 Eight, the Mortal Sins, from the Designs of Philip Galle, by  
 ditto, *brilliant*  
 " 11 " 588 Nine pieces, Venus, &c. and others humorous  
 " 19 " 589 The Armed Night on Horseback, done by Wierix at the age of  
 fifteen, and 2 impressions of the Melancholy, copied after  
 Albert Durer, by John, 1602, *extra fine*  
 " 19 " 590 Nine various pieces, copied from Albert Durer's works at the  
 age of twelve years, and from that to his sixteenth year,  
 by Jerome Wierix, *fine and curious*  
 " 12 " 591 Six prints of celebrated Horses, from the designs of Stradanus,  
*fine*

## PUPILS OF WIERIX.

- " 3 " 592 Portrait of Isabella Clara Eugenia and Alexander Bertius, both  
 by C. Malleray, *rare*  
 " 10 " 593 Fifteen pieces, the Mystery of the Rosary, &c. by ditto



594 Portrait of Ferdinand, Archbishop of Cologne—Ditto of John Wamesius, and 5 of Female Saints, by John Valdor, " 11 8

595 Nine of Magdalens and Female Saints, Michael Snyders excudit, " 11 8  
brilliant

Martin Zagel, flourished at Munich, Anno 1500.

596 Two pieces, St. Christopher fording a River, bearing the Infant Christ on his Shoulders; and a composition, usually called the Martyrdom of St. Sebastian. 8 5.

The subject is thus elucidated—

*A dead Monarch is seen bound to a tree, with two darts in his breast; we may suppose, that he had directed by his will, or that it was the custom of the nation, that the sons of the deceased monarch, if more than one, do assemble on the occasion, and to evince their skill, aim an arrow at his heart, and he who strikes it, is proclaimed the successor to the throne—In this piece there is represented three sons, of which the two elder have discharged their darts, and have lodged them in the body, but not in the heart; the third and youngest son, whose turn it is to take his aim, is represented as having thrown down his bow and broke his arrow, and is seen on his knee supplicating the chief officer, or addressing him on the occasion of his refusal: the chief officer, who is attended by his retinue, is ordering the crown to be conferred on the youngest son, as a reward for the filial affection shewn by him towards his parent—fine and rare*

597 Herodias with the Head of St. John, and a Madona with the Infant, seated near a fountain, in a rich landscape, fine and very rare 8 10.

598 A box portfolio " 11 8

599 A ditto " 11 8

252 " " 600 STRUTT'S DICTIONARY OF ENGRAVERS—illustrated by upwards of four thousand select Specimens by the different engravers therein mentioned, arranged in chronological order, forming twenty-four volumes, on Whatman's imperial folio wove paper. Throughout the work are many choice, rare and curious examples, and it altogether forms a capital cabinet of art, worthy of every addition and improvement that can be introduced to adorn and embellish it.—The present construction of the book, and the method of arrangement, admits of its being increased to any extent. *Such a work affords to the amateur a comprehensive and a judicious knowledge of the works of the artists; and a never failing source of amusement and pleasure to the mind.*

The volumes are numbered on the back, and imply what period each contains; the work is formed into periods in the following order.

1st volume contains all the Introductory Chapters, and the period from the commencement of the Art of Engraving down to the year 1500.

2d vol. contains the Works of those who flourished generally during the years from 1500 to 1520.

3d ditto, from 1520 to 1540.

4th ditto, from 1540 to 1560.

5th ditto, from 1560 to 1580.

6th ditto, from 1580 to 1600.

7th and 8th ditto, from 1600 to 1620.

9th and 10th ditto, from 1620 to 1640.

11th and 12th ditto, from 1640 to 1660.

13th and 14th ditto, from 1660 to 1680.

15th and 16th ditto, from 1680 to 1700.

17th and 18th ditto, from 1700 to 1720.

19th and 20th ditto, from 1720 to 1740.

21st and 22d ditto, from 1740 to 1760.

23d and 24th ditto, from 1760 to 1780.

Each of the periods are alphabetically arranged, by which any article can be instantly found.

*End of the Fifth Day's Sale.*



# SIXTH DAY's SALE,

TUESDAY, the 13th of FEBRUARY, 1810.

CONTINUATION OF THE WORKS OF THE MOST EMINENT DUTCH AND GERMAN ENGRAVERS, OF THE SIXTEENTH, SEVENTEENTH, AND EIGHTEENTH CENTURIES.

HENDRICK BARY, *born in Holland about the year 1626*—He engraved several fine productions, in a style similar to that adopted by Cornelius Visscher.

LOT FIVE, portraits of Fred. Adriaensz, a Geographer—J. D. Brower—Arnold Geesteranus—M. Van Gerwer, &c. *very fine*

602 La Duchesse de la Valliere, *brilliant*

JOHAN FREDERIC BAUSE, *born at Halle, in Saxony, 1738. and established at Leipsic, 1767*—This artist ranks among the engravers of the highest eminence for his professional skill.—He engraved in the manner of Wille, of whom it is possible he might have received some instruction.—He also etched in a spirited style, a variety of productions, some of which are heightened in aquatinta.

603 Portraits of Gustavius Adolphus, King of Sweden, and Frederic II. King of Prussia

604 Ditto of Frederic Augustus, Elector of Saxony—Solomon Gessner, and H. G. Koch

605 Ditto of I. F. W. Jerusalem—John Thomas Richter—Moses Mendelssohn, and John George Sulzer

606 The Smiling Girl, after Sir J. Reynolds, *proof*

CORNELIUS BLOEMART, *born at Utrecht, 1603*—He was the third son of Abm. Bloemart, and from his father he learnt the elements of design and painting, which he afterwards declined, to follow more assiduously the art of engraving.—This he derived under the tuition of Crispin Pass.—He engraved a considerable number of prints from his father's designs, and of many other masters. He handled the burin with uncommon ability, and his works are highly beautiful, owing to the charming tone of colour, which he by his art could so skilfully express.

607 Two different prints of Madonas, after A. Bloemart—a Bagpiper, after ditto, *most brilliant*, and a Peasant, after G. Honthorst

608 Three, of Madonas, after Luca Cangiagio—Saint Luke, and Ciro Ferri, and a Crucifixion, after Annibal Carracci, *fine*

MICHAEL LE BLOND, *born at Frankfort, about the year 1600*—By profession a goldsmith, and an engraver of arms, grotesque decorations and fanciful designs of goldsmiths work, of which he performed a considerable number in imitation of De Bry.—He came into England in the reign of Charles I. in the quality of ambassador from Sweden.—His brother Christopher also appears to have been here, as there are several frontispieces to English books, engraved by his hand.

- 609 Portrait of Robert Burton, in the frontispiece to his *Anatomy of Melancholy*, and 10 other productions, by C. Le Blon  
 610 Two Plateaus and a variety of ornaments, by M. Le Blon  
 611 Twenty-eight, of Arms, frontispieces and ornaments, by ditto  
 612 Portraits, of Maria Eleonora, Queen of Sweden, and Cath. de Boulainvilliers de Courtenai, &c. Jean Le Blond excudit, *very beautiful*

ABRAHAM BLOOTELING, *born at Amsterdam, 1634*—An artist of universal celebrity.—He etched, engraved, and was also among the earliest practisers in mezzotinto; he produced a vast variety of prints of uncommon excellence in all these branches.—The following specimens exhibit his great talents, and at once proclaim him equal in ability to any engraver of his time.

#### PORTRAITS.

- 613 John Henry Thim—Flinck, the Painter—Gerrard Hulft—Everhard Borneus—John Visscher, and Cocceius, *all very fine, the last a beautiful proof before any letters*  
 614 T. H. de Fries, and Egbert Meesz Kortenaer, Admirals, *two capital productions, very fine*  
 615 Petrus Schout—J. U. D. Canonicus Utraject, &c. on horseback, *a beautiful print, extra fine*  
 616 Six etchings of views in the Environs of Amsterdam, and 2 views of the Jews Burial Ground, all after Ruysdael  
 617 A set of Lions in four pieces, after Rubens, *very fine*

BOETIUS ADAMS and SCHELTIVS ADAMS a BOLSWERT, brothers, *born at Bolswert in Friseland, about the years 1580 to 1586*—Boetius was the elder of the two brothers, and was highly eminent for professional talents; but of Scheltius it may be said, that he ranks among the most scientific and able engravers that ever existed, whether in portrait, history, or landscape, he stands pre-eminently great. Nothing is so adequate to display his powerful genius, more than his very extraordinary productions after Rubens, Jordaens, and Van Dyck; they stand in equal competition with the pictures of those great masters. In them we find the character, expression, animation, touch, effect, and every essential quality reproduced in all their original grandeur. *The following pieces exhibit some of the most capital of his productions, and are remarkably fine as to impression.*

- 618 Portrait of William Lewis, Count Nassau, in armour, by Boetius Bolswert  
 619 A Holy Family, after A. Bloemart, and the Meeting of Jacob and Esau, after Giles Conixloo, by ditto, *very fine*



## PRINTS, AFTER VANDYKE, BY S. BOLSWERT

- 620 The Dead Body of Christ on the Lap of his Mother " 10 "
- 621 The Holy Family with a group of Cherubs Dancing " 14 "
- 622 A Drunken Silenus, supported by Bacchants, two impressions,  
with the addresses of C. Galle and N. Lauwers " 12 "
- 623 The large Crucifixion, without the dedication and with the Hand  
of Joseph on the Virgin 3 14 "
- 624 The same print, before the Hand was introduced and with the  
dedication, *first state, very fine* 3 3 "
- 625 Jesus Christ on the Cross, after Jordaens, with the address of  
*Bloteling* 1 17 "
- 626 Another impression of the same, *previous to the address of*  
*Bloteling, extra fine* 2 . . "
- 627 The Family Concert, after Jordaens " 17 "

## PRINTS AFTER RUBENS.

- 628 Portraits of Ignatius Loyola and Saint Francis Xavier at  
Devotion, *whole lengths* " 13 "
- 629 Nine portraits of different Saints, *fine* " 15 "
- 630 Seven compositions of the Virgin, *very beautiful* " 17 "
- 631 Five ditto, *ditto* " 10 "
- 632 Seven of Female Saints, Mary Magdalen, &c. *ditto* " 15 "
- 633 Five, the Infant Christ, St. John, &c. *ditto* " 17 "
- 634 Three pieces, the Annunciation, a Holy Family and Christ ex-  
piring on the Cross, *G. Hendrix. exc.* " 19 "
- 635 The Holy Family returning into Egypt, *G. Hendrix, ex.* and  
Christ appearing to Mary, *Vanden Enden, ex.* " 13 "
- 636 The Head of Saint John presented to Herod, *a reverse*, and a  
copy of the same, by Ragot, *G. Hendrix, ex.* " 14 "
- 637 The Elevation of the Brazen Serpent, *capital, Gasper Hubert*  
*ex.* 1 1 . .
- 638 The Conversion of St Paul, *ditto, S. Bolswert ex.* " 17 "
- 639 The Trinity, or Christ dead supported by the Deity, on  
*satin, extra fine, G. Hendrix, ex.* } 2 12 6
- 640 The Destruction of Idolatry, *on two sheets, N. Lauwers, exc.* }
- 641 The Triumph of the Church, *on two sheets, ditto exc.* }
- 642 The Four Evangelists and the Fathers of the Church, two pieces,  
*N. Lauwers, exc. extra fine* 2 . .
- 643 Nymphs returned from a Chase, with Satyrs carrying Fruit, and  
Twelve of the smaller set of *landscapes, fine old impressions,*  
*G. Hendrix, exc.* 1 7 . .
- 644 A large landscape with Haymakers and two Figures carrying  
Vegetables and Grass, *G. Hendrix, exc. brilliant* 1 2 . .
- 645 The Grand Lion Hunt, *first impression, S. Bolswert, exc. most*  
*capital* 3 9 "
- 646 The Twelve Apostles, after G. Seghers, *Vanden Enden, exc. a*  
*choice set* 1 6 "

- 13 - 647 Portraits of John and Cornelius De Wit, with view of the Massacre of ditto, by Gaspar Bouttats—portrait of G. Huymans, by P. Bouttats, jun.—a representation, in divisions, of a Man being changed into a Dog, *with account beneath, very curious*, by F. Bouttats, and the portrait of the Emperor Leopold, by J. BROUWER, *fine*
- 17 - 648 Frederic Henry Prince of Orange, in a Triumphal Car, attended by the Cardinal Virtues, finely engraved, by VAN BREMDEN, after A. Vandervenne, *brilliant*
- 30 - 649 The Elephant, after JEROME BOSCHE, a grand composition, combining several singular Allegories, *H. Cock, excu. most curious and rare*
- 26 - 650 A Village Festival, abounding with figures, practising different diversions, after P. BREUGHEL, *H. Cock, excu. fine and rare*

NICHOLAS DE BRUYN, *born at Antwerp in 1570*—Designed and engraved a number of prints, which bear some resemblance to the works of Lucas Van Leyden, in point of art, composition and the singular costume with which he has clothed his figures. He seems to have possessed a very inventive fancy in his designs of dress. His productions are on a grand scale; his designs singular and entertaining, and generally abound with figures.

*Prints from his own Designs.*

- 13 - 651 The Vision of Ezekiel, of the Resurrection of the Dead, and the Ascension of Christ
- 11 - 652 The Israelites dancing with the Daughters of Moab, and the Prediction of St. Paul
- 14 - 653 The Passion of Christ, in 12 pieces
- 11 - 654 A set of groups of Birds, in 12 pieces
- 12 - 655 The Golden Age, after Bloemart—a landscape, after Breughel, and the Judgment of Midas, after Coninxloo
- 126 - 656 St. John Preaching, after Lucas Van Leyden, and a Convivial Party, after Martin de Vos

JACQUES DE BYE, *born at Antwerp, 1581.*

- 17 - 657 Twelve portraits of the Family Genealogy of the House of Croy, 8 of them proofs, *with the names and titles in manuscript*
- 21 - 658 The set of Apostles, in 14 pieces, after Van Dyck, by CAUKERCKEN, *extra fine*
- 0 - 659 Portrait of Oliverius Florenti Waterloop, a Jesuit, in a curious emblematical frontispiece, by CAUKERCKEN—a proof of the same, and three fine portraits, by PETER CLOUWET, *namely* Michael Boudewyns, a Professor of Anatomy, Francis Godinius, a Poet, and a Dutch Admiral, *no name*



RICHARD COLLIN, *born at Luxembourg, 1626.*

- 660 Portraits of Eugenius Alexander, Princeps de la Tour et de Tassis, &c. and 2 prints of Nuns, *very fine* " 7 6

- 661 Twelve various, by ADRIAN and JOHN COLLAERT " 10 "

- 662 The Fishes of the Sea, represented in 24 pieces, by ditto " 11 "

- 663 Groups of different Birds, in 18 pieces, by ditto " 19 "

- 664 The set of Seasons, encompassed with borders of Fruit, Flowers, Vegetables, &c. *extra fine* " 16 "

- 665 Eighteen pieces, Passages from Scripture, encompassed with similar borders, *beautiful and curious productions, brilliant* " 2 "

CORNELIUS VAN DALEN, *born at Antwerp, about the year 1626*

—He received his instructions under Cornelius Visscher, and became an engraver of distinguished abilities; his powers with the instrument were such, that he would readily imitate any of the leading artists of his time. He occasionally worked in the different styles of Goltzius, Bolswert, Blooteling, Visscher, Vosterman, &c. and has produced prints of extraordinary excellence.

- 666 Portraits of Charles I. on horseback, with a view of Edinburgh, and two different prints of Prince Maurice " 1 "

- 667 Charles II. in Armour, *impression before the crown was introduced on the table*, E. R. Vason p. *fine and rare* " 12 "

- 668 Henry Duke of Gloucester, in Armour, S. Luttichuys, p. *extra fine* " 19 "

- 669 Francis Deleboe Sylvius—Anna Maria Schurman, and three other portraits of the same Lady " 14 6

- 670 The Fathers of the Church, after Rubens, *extra fine* " 16 "

WILLIAM JAMES DELFFT, *born at Delft, 1580*—A celebrated painter, and an engraver of uncommon talents. His productions chiefly consist of portraits from the pictures of Mirevelt his father-in-law, which possess extraordinary excellence and infinite execution. They shew with what admirable skill and dexterity he handled the burin, and the beautiful effect that predominates throughout his works, render them master-pieces of art. The following collection are of the most brilliant cast as to impression.

- 671 Amelia Princess of Orange, Mirevelt, p.—Amelia, de Solms, Princess of Orange, idem. p. *in rich and elegant habits* " 13 "

- 672 Philip William, Prince of Orange—Frederic Henry, Prince of Orange, and Maurice, Prince of Orange, all after Mirevelt " 15 6

- 673 Maurice, Prince of Orange, three-quarter length, *proof before any inscription*

- 674 Frederic Henry, Prince of Orange, *companion to the last, in the same beautiful state* " 17 6

- 675 William Prince of Orange, seated in a chair, Vande Venne, p. *very fine* " 15 "

- 676 Earnest Casimir, Wm. Lewis, and Maurice, Counts of Nassau after Mirevelt " 15 6

- " 106 677 Wm. Count of Nassau, and a beautiful proof of the same before any incscription, Mireveldt p.  
 " 15 " 678 Frederic Henry, and Charles Lewis, Counts Palatine, idem. p.  
 " 13 " 679 Wolfgang Wm. Count Palatine, Sophia Duchess of Brunswick, and Catherine Countess of Culemborch, all after Mireveldt  
 " 2 " 680 Gustavus Adolphus, King of Sweden, *brilliant*  
 " 9 " 681 Henry Comes de Bergh, Gaspar Comes de Coligny, *ditto*  
 " 13 " 682 Axelius Oxenstern, Liber Baroni, &c. Henrico Matthæo Comiti a Tursi, &c. and one other, *an unfinished proof*  
 " 76 " 683 Johannes Battenfeldt, Wm. a Blois, Johan Buyesius, and Arnold Cornely  
 " 24 " 684 Sir Dudley Carleton, and Antonius de Dominis, *both extra fine and scarce*  
 " 11 " 685 Johan Ducherus, Simon Episcopus, Johan Fontanius, Lubert Gerritz, and Hugo Grotius, *ditto*  
 " 19 " 686 Festus Hommius, and Constantine Huygens, *ditto*  
 " 13 " 687 Rumoldus Hogerbeets, two prints, Johan Hochedeus, Bonifacius Junius, and Philip Lansbergius  
 " 126 " 688 Henry and Anthony Vander Linden, Cornelius Liens, Abraham Vander Meer, and Peter Moreus  
 " 11 " 689 Joseph del Medico Cretensis, &c. Johan Meander, Philoso. Anna Monachia, and Maria Strick, *the two last beautiful proofs and exquisite productions*  
 " 15 " 690 Johan ab Odenbarneveldt eges, Johan Polyander, and Edward Poppius, all after Mireveldt, *fine*  
 " 146 " 691 Peter Plancius, two different prints, Hans de Rîes, Jeme Jacobs de Ringh, and Jacobus Roelans, *capital*  
 " 15 " 692 Rippertus Sixtus, eccles.—Felix a Sambix, Johan Stalpard, Jacob Trigland, and Herboldus Tombergius, two impressions, *one a proof*  
 " 106 " 693 Johan Wtenbogardus of Utrecht, *two different prints*, Adolphus Visscher, and Michael Waltherus, *very fine*  
 " 4 " " 694 *The Princes of the Houses of Orange and Nassau, in one general group on horseback, Adrian Vande Venne p. a grand production and uncommonly brilliant*

JACOB FALCK, *born at Dantzic in 1629.*—He went to Paris, and received his instructions from F. Chauveau, after which he passed some time in Holland, Sweden and Denmark, and established himself at his native place. He possessed a considerable share of ability in his profession as an engraver, which his productions readily evince, and to approach to comparisons, his works resemble those of our English artist Faithorne, more than any other engraver then extant; there appears a close similarity in their manner of handling the burin, and a similar effect and execution is equally predominant in their productions.

- " 5 " 695 Four portraits of illustrious men of Poland, Peter Gembicki—Bishop of Cracow, &c. after Danckers and D. Schultz



696 Three ditto, Constantius Ferberus—Axelio Lillio Baroni in Kydes, &c. and Count Hammerstein 76

697 St. John preaching in the Wilderness, *his most esteemed production*, A. Bloemart p. *very fine* 11

698 A Shepherd, after Spagnoletto, by SIMON FOKKE, and the figure of Christ, after Bellino, by JACOB FOLKEMA, from the Dresden gallery, *fine* 9

SEBASTIAN FURCK, *flourished at Frankfort, 1640.*

699 Six portraits of celebrated characters at Frankfort

700 Axelius Oxenstern—Johan Faulhaber an Architect, and 2 impressions of Matthew Merian, an engraver, one *an unfinished proof* 106

PHILIP GALLE, *born at Haerlem in 1537*, afterwards established at Antwerp, where he, in conjunction with his sons Theodore and Cornelius, carried on a considerable commerce in prints—Philip was a designer and engraver of eminence, as was Theodore also; but Cornelius was an artist of very considerable abilities, and Cornelius the son of Cornelius, was equally as distinguished by his professional skill; but their works are not readily subdivided, for want of the distinction of the word jun. being added to the name, and their execution or method of working being very similar, the family altogether form a conspicuous figure in the annals of the art, as their productions are numerous and many of them very excellent.

701 Eight fine portraits of Jesuits—Ignatius Loyola—F. Xaverius, &c. by P. Galle " "

702 The Tables of Cebes, or the Picture of Human Life, a curious design, F. Floris pinx. P. Galle sculp. *proof before the inscriptions on the tablets* 11

703 Twelve emblems, explaining the Occasion of Time, by T. Galle, *curious* 19

704 Thirteen various, by Theodore and Cornelius Galle " "

705 The Death of Seneca—St. Francis, and the Dead Body of Christ on the Lap of the Virgin, all after Rubens, *fine* 11

706 The Infant Christ, and St. John with a Lamb—Philomela thrusting the Head of Itylus to Tereus, both after Rubens, *fine* 17

JACQUES DE GHEYN, *born at Antwerp, 1565*.—He learned the art of engraving in the school of Goltzius, and he distinguished himself highly by his professional talents, he also designed, and was a painter of eminence both in miniature and on a grand scale.

707 Portrait of De Gheyn—Ditto of Tycho Brahe, 2 impressions, *with and without the address* of Marco Sadeler, and 3 others, *fine* 106

708 A different head of Tycho Brahe, with cap and feather—Ditto of Ludolf Van Collen—Caroli Clusius—Henry IV. of France, and two others, *fine* 106

- 13 - 709 *Philip de Marnix, Seign. du Mont, and Hugo Grotius when a youth*, exquisite specimens of art and extra fine
- 24 - 710 *The Tribes of Israel, in 12 pieces, brilliant*
- 10 - 711 Christ feeding the Multitude, A. Bloemart, invt.—the Empire of Neptune, a circular design, *very curious*—Wm. Teirho invt.—a Madona, after Goltzius—a Magdalen—2 small heads in circles, and the Humble Couple, *an etching*
- 10 - 712 The Penitents, in 6 pieces, K. Van Mandere invt.
- 8 - 713 The Assembly of the Gods, C. Van den Broeck p.
- 7 - 714 The Prodigal, or the Scene of Voluptuousness, K. Van Mandere invt.
- 11 - 715 The Incantation, a capital production, J. De Gheyn invt.

HENRY GOLTZIUS, born 1558, at Mulbrecht in the Duchy of Juliers—He learnt the elements of painting from his father, and of engraving under Theodore Cuerehert, a man of universal skill in a variety of the arts and sciences—Under such instruction, and with his own natural genius, Goltzius became an artist of extraordinary abilities—He possessed in the highest degree facility and power in handling the burin, and could introduce the most exquisite delicate execution, whereby some of his pieces are rendered excellent and beautiful almost without example—He could readily imitate the style of all the skilful engravers that had preceded him; add to these talents, he drew with uncommon freedom, designed, painted, and possessed a general knowledge of anatomy—The following collection consists of the greater part of his best productions, and the generality of them are particularly choice as to impression.

### PORTRAITS.

- 9 - 716 Three of Henry Goltzius, by Suyderhoef, Boulonois, &c. and John Bol and T. Cuerehert, by Goltzius
- 13 - 717 Christopher Plantin and Johan. Stradanus, *with proofs of each before any inscription*, and two others, small ovals, *rare and fine*
- 12 - 718 William Prince of Orange, *surrounded with emblems*—Caroline Bourbon, Consort of ditto, in a small oval, *very neat*, and Damoiselle Franchoyse Degmont, *two impressions, one before the name of Goltzius and the address of the publisher, fine and rare*
- 18 - 719 N. de la Faille, partly in armour, within an oval, surrounded with military trophies, and portrait of his Lady, with proof impressions of each before the inscriptions, *beautiful specimens of art, and very fine*
- 7 - 720 Gerard de Jode, Mathematicus—Johan Gols, Painter—Father of Henry Goltzius, and eight other portraits, *small ovals*
- 50 - 721 Nine portraits, in small ovals, without inscriptions, mostly without names—vide the article Goltzius in Bartsch, Nos. 163, 183, 186, 192, 194, 195, 200, 201, &c.
- 108 - 722 Five, Justus Lipsius—J. Niquet—Pierre Forest—Adrian Van Westcappelle, &c. *very fine*



- 723 Two of Nicholas de Daventer, Mathematician, different—  
Abraham Ortelius, *a small circle*, and two others, *extra fine* " 10 6
- 724 Three different of Adrian Brederode—two ditto of Johan Bap-  
tista Houwaert, and Henry Rantzovi, Prince of Denmark,  
*curious and rare* " 8 6
- 725 Catharine Decker, *an exquisite production, a reverse of the*  
*same, and a Lady, in a small oval, brilliant* 1 7 "
- 726 Julius Cæsar Scaliger and Joseph Scaliger, both *extra fine* 1 10 "
- 727 Johannes Zurenus, *three different impressions, one a brilliant*  
*proof, previous to any inscription* " 9 "
- 728 Six various, chiefly proofs, before the names were introduced,  
*fine and rare* " 10 "
- 729 The Son of Theodore Frizius mounting a Dog of the New-  
foundland breed, usually called the Boy and Dog, *very rare* 4 12 "
- 730 Three fine copies of the same, one by Crispin Pass 1 8 "

*End of the Sixth Day's Sale.*

## SEVENTH DAY's SALE.

WEDNESDAY, 14th of FEBRUARY, 1810.

### WORKS OF GOLTZIUS CONTINUED.

- LOT  
731 **S**IX of Persons in Military Habits, some bearing ensigns " 6 6
- 732 Two ditto, one representing Johan Casimir, Count Palatine,  
and three others whole lengths of Gentlemen holding flowers,  
*fine and rare* " 12 "
- 733 Four etchings of heads, two pieces in clair obscure, and a  
capital wood cut, by Van Sichem, after Goltzius " 5 "
- 734 Four pieces in clair obscure, the Incantation—Pluto—Venus in  
the Car of Neptune, and a head " 5 "

### HISTORICAL.

- 735 Thirty-five chiefly of Christ's Passion, Emblems, &c. *his early*  
*performances* " 10 6

- " 08 " 736 The Shepherds' Offering—Paul casteth the Viper into the Fire, and the Last Supper, *a proof*  
 " 76 " 737 Joseph and Mary shewing the Infant to two Shepherds, *with a curious proof, previous to the Infant being introduced and the back ground etched in, extra fine and rare*  
 " 11 " 738 Three different prints of Holy Families, two of them after B. Spranger—a Madona, with the Infant Christ and St. John; and Judith with the Head of Holofernes, *all fine*  
 " 106 " 739 The Dead Body of Christ on the Lap of the Virgin—the Crucifixion, a circle, the subject is merely etched in, except the figure in the foreground, which is partially finished—Two sketches of heads in a square plate, and a whole length figure, apparently one of the Cardinal Virtues, unfinished, with the corners of the plate reangled, *very rare*  
 " 118 " 740 The Passion of Christ in 12 pieces, *capital*  
 " 23 " 741 The Apostles, in 14 pieces, *most brilliant*  
 " 12 " 742 Saints Peter and Paul, at whole length—the Emblem of Vanity—the Temptation of St. Anthony, in the manner of Lucas Van Leyden, and a Man conversing with a Woman, in the manner of John Vandè Velde, *fine and rare*  
 " 106 " 743 The Murder of the Innocents, a grand production, but unfinished, I. C. Vischer, exc. *extra fine*  
 " 15 " 744 The same print, previous to the address of Visscher, *extra rare*  
 " 106 " 745 Perseus and Andromeda, two different prints of, and 6 others  
 " 10 " 746 Sextus committing Violence on Lucretia—the Death of Lucretia—the Emblem of Prodigality, or the Chace for Gold—and the Triumph of War, first impression, before the words Currus Belli. &c. *on the top of the plate*  
 " 11 " 747 Venus and Cupid, within a circle, also a curious proof of the same, prior to the inscription, and Venus and Cupid in a small oval, *extra fine and very rare*  
 " 146 " 748 Venus on the Bed of Mars—two Allegories of Rome, &c. and the back view of Hercules  
 " 8 " 749 The large muscular figure of Hercules, *most brilliant*  
 " 46 " 750 The Dragon devouring the Companions of Cadmus, C. Cornelitz pinx. *fine*  
 " 106 " 751 Minerva, Venus and Juno, 3 pieces, *fine*  
 " 9 " 752 Diligence, Patience and Science, *extra fine*  
 " 2 " 753 The Muses, nine pieces, and proofs of Terpsichore and Erato, *a superb set*  
 " 176 " 754 Apollo playing on a Violin, before Tmolus and the Muses, to convince them of his superior musical powers to Pan, whom Midas had proclaimed more skilful, and for which assertion Apollo has transformed the Ears of Midas into those of an Ass, *brilliant*  
 " 66 " 755 The Grand Venetian Assembly of Persons of State and Quality, after T. Bernhard



- 756 Bacchus, Ceres and Venus, 3 pieces, after C. Cornelis, *extra fine* 1 3 .
- 757 The Overthrow of Tantalus, Icarus, Phaeton and Ixion, in 4 circles, after ditto, of *extraordinary brilliancy* 1 5 .
- 758 The set of Grecian Deities, in 8 pieces, namely, Jupiter, Neptune, Pluto, Vulcan, Apollo, Mercury, Bacchus and Saturn, painted in fresco, at Monte Cavallo, by Polydore Caldara, *equally fine* 1 1 .
- 759 The Gods in Olympus, celebrating the Nuptials of Cupid and Psyche, after Spranger, a grand production, *very fine* " 15 "
- 760 The Triumph of Galatea, after Raphael, *uncommonly fine* " 10 6 "

HENRY GOUDT, *Count Palatine, born at Utrecht, Anno 1585*—In his youth, being greatly attached to the fine arts, he applied himself diligently in gaining instruction, and to perfect himself, he went to Rome, and there frequented the Academy.—At this place he met with Adam Elsheimer, an artist of exquisite talents, from whom he received some instruction in painting, and from his pieces he formed his model.—He engraved at Rome, seven pieces, from the pictures of Elsheimer; the profits of which he applied to obtain the release of his tutor, who was confined in prison for debt.—These pieces constitute the whole of his productions with the graver.—He returned to Utrecht, where his intellects became deranged, in consequence of a lady having given him a love philtre, to engross his affection towards her.—It is said, that he would discourse rationally on the fine arts, though lost in every other topic in conversation.

- 761 *His works compleat in seven pieces, a prime set, and the portrait of Elsheimer, by Hollar* 4 10 .

ELIAS HAINZLEMAN, *born at Augsburg, 1640.*

- 762 Seven fine portraits, Egidius Strauch—Marcus Huber—John Daniel Horstius—Samuel Schelguigius—Michael Molines—John Balt. Ritter, and Jean Baptiste Tavernier 1 1 6 .
- 763 The three Embassadors from Siam to our Court, in the reign of Charles II. *very fine and rare* 1 15 .
- 
- 764 Two views of the Palace of Sir P. P. Rubens, at Antwerp, by Harrewyn, *fine* . 16 .
- 765 The Grand Procession at the Funeral of Wm. Lewis, Count Nassau, by P. HARLINGENSIS, with the names attached to each principal person " 5 6 .
- 766 Seven portraits, Ferdinand I. Emperor, &c. by Johan Vander Heyden, *fine* " 5 .
- 767 Bernard, Duke of Saxony and Cleves, on Horseback, an Army in the back ground, with a view on the Danube, from Passaw to Ingolstadt, *a capital production by ditto, extra fine* 1 6 .
- 768 Portraits of Georgius, Cardinal of Radzivil and Bishop of Cracow, ditto of Frederick IV. Count Palatine, and Joan. Schweichardus, by John Hogenberg, *fine and rare* " 7 .

- " 10 6 769 Gerhardus Comes a Douhorff—Palatinus Pomerania, &c. in two different states, *curious*, Joannes Carolus Chodkiewicz, and other, Polish Generals—and William of Nassau, all by W. HONDIUS, *extra fine*  
 " 15 " 770 Uladislaus IV. King of Poland, on a most beautiful Charger, a grand Army in the back ground, by ditto, *a magnificent production*  
 " 5 " 771 Portraits of John and Cornelius de Wit, with a view of the massacre of their persons, and account beneath in French and Dutch, by R. de HOOGE, *fine*

JAMES HOUBRAKEN, *born at Dordecht, 1693*—This celebrated engraver possessed a very considerable share of talents. His productions in general are finely engraved, but more particularly the faces and the naked parts of his figures, are finished with extraordinary delicacy and softness. His works consist chiefly of a very considerable quantity of portraits of celebrated personages, Flemish and English, many of which are highly excellent. Many of the following are choice specimens of his abilities.

- " 7 6 772 Eleven portraits of the Orange Family, *one a proof*  
 " 7 " 773 Seven, Louis and Ferdinand, Dukes of Brunswick—Frederick III. King of Prussia—Louis XV. King of France—William III. King of England—William VIII. Landgrave of Hesse, and Sophia Dorothea of Brunswick Lunenbergh  
 " 17 6 774 Portrait of himself and thirteen other portraits of artists  
 " 6 6 775 Ditto of Jerome Van Alphen—J. Van Arxhouck—J. K. de Bruine, Comte de Buffon—J. and F. Burman and 2 others  
 " 7 " 776 Sir John Comyns—John Couck—F. Van Collen, and 7 others, *very fine*  
 " 8 6 777 William Van Eenhorn, C. F. Eversdyck, and five others  
 " 9 6 778 John Gotlieb Heineccius—Barthelemi d'Herbelot, two different of Corn. Houthoff—P. C. Hooft, with proof of ditto, and 4 others, *very fine*  
 " 6 " 779 Baron Van Imhoff—Gerard Kulencamp, Jan Kuiper, and three others, *ditto*  
 " 9 6 { 780 Jacobus Kryss, a capital production, and a proof of the same before any inscription  
 " 7 " { 781 Johan Lulofs—Peter Van Musschenbroek—David Millius—Jan de Munck, and 3 others, *capital*  
 " 7 " { 782 Two different of, Pascal Paoli—Adrian Pauw, *brilliant proof*, and four others  
 " 16 " { 783 Peter Scriverius—Herman Schyn, and 5 others  
 " 16 " { 784 Sir John Strange, with a proof of ditto—John Taylor, and five others, *very fine*  
 " 15 6 { 785 Sebastian Vaillant—John Visscher—Dr. Warburton, and five others, *ditto*  
 " 15 6 { 786 Six of different Burgomasters, &c. *proofs*, and Daniel Barbaro, a Noble Venetian, after P. Veronese, *fine*



- 787 A Gallant and his Lass, after Troost, with a beautiful *proof* of the same, and the Sacrifice of Manoaah, after Rembrandt, *fine* 19
- 788 The Infant Christ and St. John fondling a Lamb, and two impressions of a Drunken Silenus, one in *claire obscure*, by CHRISTOPHER JEGHER, after Rubens 56
- PETER DE JODE the Elder, born at Antwerp, 1570, and PETER the Younger, born at the same place, 1606—The elder received his instructions in the school of Goltzius, as most of his early pieces bear the trait of that master; but he afterwards adopted the various styles of Bolswert, Vosterman, Visscher, and others. Both father and son became very eminent in their profession, but more especially when they engraved from the pictures of Rubens and Vandyck, some of which bear an almost equal rank with the ablest efforts of their contemporaries.
- 789 Eleven portraits, P. Aretino—Carl. de Longueval—Baptista Guarinus, &c. 5
- 790 Jesus Christ and Nicodemus conversing, G. Segers, pinx.—St. Bonaventura receiving the Sacrament, and the Infant Christ with the Orb, the two last after Vandyck, *fine* 10
- 791 The Shepherds Offering, after Jordaens, a beautiful production and *extra fine* 12
- 792 A Man supporting an Owl, a Merry Girl behind him pointing to his Visage, in allusion to a comparison, after Jordaens, *capital* 130
- 793 Rinaldo and Armida, after Vandyck, and Venus on the Sea after Rubens, *fine* 14
- 794 Rinaldo and Armida, and the companion print, by Bailliu, *very fine* 13

LUCAS AND WOLFGANG KILIAN, brothers, born at Augsburg, Lucas in 1579, and Wolfgang in 1581—They were instructed in the art by Domenico Custos, and eventually became very skilful artists, especially in engraving of portraits, which in general possess an infinite share of excellence in the execution. The rich habits which adorn the persons, are represented with uncommon ability and effect. Exclusive of their own style, they occasionally worked in imitation of Goltzius and Sadeler.

The following productions by these artists are of the purest brilliancy as to impression.

- 795 Theophanus, Patriarch of Jerusalem, and seven others, Clerical Characters, *brilliant* 12
- 796 Jonas Umbach—David Steudlin, and 3 others, *ditto* 13
- 797 Jacob Fabricius, and 5 others, *capital* 10
- 798 Three different of Eustachius Woloweiz, Bishop of Vienna, and two others, *one a proof, all brilliant* 16
- 799 Daniel, Bishop of Brixen, and seven others, *ditto* 120
- 800 Martin Zobel, Councillor to the Landgrave of Hesse, came to England, in 1622—See *Finet*, p. 115—and four others, *extra fine* 10

- " 106 801 Wenceslaus Comes de Wirbna—Frederic Duke of Wirtemberg, and four others, *two of them choice proofs*
- " 15 802 George Frederic Comes de Hohenloh, Nich. Gebhartus, Magdalena Sybilla, Electoress of Saxony, *richly habited*, and two others, *beautiful specimens of art*
- " 106 803 Agustus Dei Gratia Comes Palatine, and five others, *very beautiful*
- " 10 804 Gustavus Horn, Nich. Christ. Radzivil, and two others in very rich dresses, *capital*
- " 96 805 Ferdinand Matthiolus, and five others of Warriors, partly in Armour, *extra fine*
- " 15 806 Maximilian, Count Palatine, with Elizabeth of Lorraine, two ovals supported by Honor and Virtue, in one plate, and *three others of extraordinary excellence, brilliant proofs*
- " 7 807 Ferdinand, Emperor of Germany, Uladislaus, King of Poland, and two different of Gabriel Bethlen, Prince of Transylvania, *very fine*
- " 19 808 Adam Comes in Kerbersdoff, Eques, &c. and Joachim Ernest Marchioni Brandeburg, both on horseback, with Armies in the back ground, *capital*
- " 5 809 Anna Maria Baronissa a Gumpenberg, and five others of Ladies of Rank with their Arms above
- " 9 810 Bonaventura Comes a Buquoy, Ernest Prince of Saxony, and five others, all by W. Kilian
- " 7 811 Balthazar Prince of Falden, Cardinal Bellarmine, Jona Hillier, and two of Henry Webers, one laying in State, *very curious and fine*
- " 96 812 Johan Wieselius an Optician, Benedict Winckler, and three others, by Bartholomew Kilian, *very fine*
- " 76 813 Sebastian Schroder, and three others by ANDREW KHOL, *ditto*

ADRIAN LOMMELIN, *born at Amiens, 1636.*

- " 12 814 The Triumph of the Virgin, on two sheets after Rubens, a grand production, *extra fine*

JEAN LOUYS, *born at Antwerp, 1600.*

- " 0 815 Portraits of Philip IV. King of Spain, and of Elizabeth his Queen, *fine*
- " 106 816 Louis the XIII King of France and Anne his Queen, *ditto*



JAMES MATHAM, *born at Harlem 1571, and THEODORE his son, born at the same place, about the year 1600*—The elder received instruction from Goltzius his father-in-law, under whom he made considerable progress—He afterwards went into Italy, where he engraved several productions from the works of eminent painters; he returned to his native place, and pursued his art with success—He worked in different manners, evincing considerable skill and dexterity in the handling of the burin—His Son Theodore learnt the rudiments of the art under his father, and gained further perfection in the School of Cornelius Bloemart—He distinguished himself by his bold, vigorous, and masterly execution, and by the beautiful harmony which we observe to predominate throughout his works—Both of these persons were also eminent Painters.

*Works of J. Matham.*

- 817 Portrait of James Matham, painting the Virgin, a capital production, *extra fine* . . . 106
- 818 Portrait of ditto, by John Vande Velde, *two impressions with singular variations*, and ditto of Henry Goltzius } . . . 9
- 819 Philip Winghio, *the Friend of Goltzius*, Pieter Bor an Historian, Renier Olivier, and T. Vande Velde, *all fine*
- 820 Adam and Eve, after Goltzius, Samson and Dalilah, after Rubens, and a Magdalen in imitation of etching, after Goltzius . . . 8
- 821 Two pieces, Holy Families, after Titian, the Flight into Egypt, after Sprangher, the Burial of Christ, *proof*, and Christ appearing to Mary Magdalen in the Garden, after Goltzius . . . 8
- 822 Four of Saints, Gregory, Jerome, Augustin, and Ambrose, after Arpinas, and Aaron, after K. Van Mander, *very fine* . . . 50
- 823 The Prodigal Son, in four pieces, after K. Van Mander, *curious designs and very fine* . . . 9
- 824 Jesus Washing the Feet of the Disciples and the Marriage in Cana, both after Taddeo Zuccherro, *very fine* . . . 7
- 825 Three of Madonas, after A. Bloemart, Goltzius, &c. Corneliz—the Nativity and the Shepherds Offering, both after A. Bloemart, *fine* . . . 10
- 826 The Cardinal Virtues, in seven pieces, after Goltzius, *fine* . . . 120
- 827 Christ Praying in the Garden of Olives, after Taddeo Zuccherro, Christ Raising the Widow's Son, after F. Zuccherro, and the Burial of Christ, after Tintoret, *ditto* . . . 10
- 828 The Crucifixion on a Tree of Thorns, with the Destruction of Jerusalem in the back ground, after Goltzius, and a curious enigmatical design, represented by a Jar of Flowers standing on a Pedestal, an Infant on one side of it, and Death on the other, after K. Van Mander . . . 11
- 829 The Adoration of the Shepherds, a grand composition, after Bloemart, *fine* . . . 90
- 830 The Wise Men's Offering, a grand composition, after F. Zuccherro, and the Ecce Homo, after Goltzius . . . 0

- 831 The Marriage at Cana, *a capital production on two sheets, after Goltzius, extra fine*
- 832 The Mortal Sins, in seven pieces, figures at whole length, after Goltzius
- 833 The Seasons, in four pieces, circles, after Goltzius, *very fine*
- 834 Venus and Satyrs, after Rotenhamer, Jupiter and Europa, after Goltzius, Danæ in the Golden Shower, after A. Bloemart, a Landscape with a subject from Ovid introduced, after S. Vrancx, Cupid Chastising Pan, after Arpinas, and the Owl, inscribed Nosce Teipsum, *all fine*
- 835 The Fountain of Diana, or the Grand Entertainment, with the diverting Pranks of the Strolling Tumblers, after S. Vrancx, *very fine*
- 836 Diana and Nymphs Bathing, with the Transformation of Actæon, after Paul Moreelse, *extra fine*
- 837 Apollo with the Muses on Mount Parnassus, after Raphael, *capital*
- 838 Two prints of Whales stranded on the coast of Holland, in 1598 and 1601, *both very fine*

*Works of THEODORE MATHAM.*

- 839 Portraits of Charles Lewis, Count Palatine, and of Philip William Count Palatine, *very fine*
- 840 Michael le Blon, Ambassador from Sweden—Jacobus Lawrentius, a Theologian—Gerrard Van Hooegeveen, Curator Urb. Leyden—Julius Aysonius—Joan Leusden, and Gaspar Pfeiffer, *fine*
- 841 Timotheus de Sayer—Jodocus Larenus—Cornelius Hassæus—John Nicholas Visscher, and Cornelius Simon Kluverius, Ministers, *all fine*
- 842 Leonardus Marius Goezanus, *two different prints*, and John Putkamer, *extra fine*
- 843 Andrew Vander Kruyssen—Cornelius Hoffandus, and 3 others, ditto
- 844 Thomas Maurice, *proof before the name in the circle, extra fine and rare*
- 845 Jacob Oleus—Martin Vander Velde—Henry Regius, and Claudius Salmasia, *fine*
- 846 Cornelius de Wit, Admiral of Holland, and 4 others, *extra fine*
- 847 Jacob, Baron de Wassenaer, and Gilles Valckenier, *capital*
- 848 Jacob Uligeri, Pastor of Amsterdam, and 2 others, *proofs previous to any inscription, very fine*
- 849 Winandus ab Heunback—Ducatus Clivensis et Comitatus Marcani, &c. and a capital proof of the same, *previous to any inscription*



- 850 John Banning Wuytiers, a proof of the same, and 2 others, *extra fine*

MATTHEW MERIAN, *born at Basle, 1593*—Celebrated, as having drawn, engraved, and published several volumes of views, of the most interesting places throughout Europe, and as having been the tutor of the accomplished artist, Wenceslaus Hollar.

- 851 *A most curious and highly interesting scene, representing a General Rejoicing in the Court, or Front of the magnificent Building, entitled, "LE MAISON DE VILLE DE PARIS," on the 1st of August, 1613. The whole is enriched with a bonfire, fireworks, firing of artillery, a singular procession marching round the fire, several spectators, and a general view of Paris on the other side the river Seyne, with description beneath in six columns, brilliant and extra rare*

- 852 Seven portraits, Ferd. Jos. de Croy, Duc D'Havre, &c.—Eugene de Berghes, Comte de Grimberghe—Octavius, Duc de Arembergh—Alexandre, Duc et Prince de Bournonville, &c. &c. by CORNELIUS MEYSENS

JOHN MULLER, *born in Holland about the year 1570*—One of the disciples of Goltzius. He became a Designer and Engraver of distinguished eminence; his residence was at Antwerp; he handled the burin with amazing vigor and dexterity, and at times bordering to a degree of energetic exertion—Again some of his pieces are finished with a degree of delicateness in the execution. In the whole his works possess an ample share of merit, and some of his pieces may be ranked among the most effective and capital productions of the age.

- 853 Portraits of Joannis Neyen—Bartolomeus Sprangher—Everard Reidanus, and three others on a smaller scale, *neatly engraved and very fine*

- 854 Johannes Fontanus, *with a beautiful proof of the same previous to any inscription or back ground*, and Joannes Petri Swelingus, a celebrated Musician and Organist at Amsterdam, *and a proof of the same, extra fine*

- 855 Ambrose Spinola, three-quarter length, in armour, *a capital production*—Christian IV. of Denmark, *with a proof of the same*, and two prints of Albert Archduke of Austria, and Isabella Clara Eugenia, 4to. copied from the larger prints

- 856 Albert Archduke of Austria, and Isabella Clara Eugenia, *sumptuously habited, from the paintings by Rubens, exquisite productions and very fine*

- 857 Albert Archduke of Austria, *and a proof of the same, partially finished*

- 858 Two large heads of the Philosophers Harpocrates and Chilon of Spartan

- 859 The Days of the Creation, in 7 circles, with the title, from the designs of Goltzius, *fine*

- " 96 860 Cain slaying his Brother Abel, after C. Cornelis, and Lot with his Daughters, *both extra fine*  
 12 " 861 The Adoration of the Shepherds, a singular and grand Production; Sprangher, pinx. *brilliant*  
 " 108 862 The Raising of Lazarus, A. Bloemart, pinx. *capital*  
 " 110 863 The Adoration of the Wise Men, after Sprangher, *an exquisite production, extra fine*  
 " 108 864 Mercury and Minerva, crowning a Figure with Bays, *and a proof of the same, unfinished, extra fine*  
 " 117 865 The Rape of the Sabines, in three pieces, after Adrian de Vries, *very fine*  
 " 108 866 The Dolphin bearing Arion the Lyric Poet on Shore—Cornelis, pinxit—the Statue of Minerva, *proof*, and Cleopatra, after Adrian de Vries, *fine*  
 " 118 867 Perseus armed by Minerva and Mercury—and Ceres with Bacchus, both after Sprangher, *fine*  
 " 96 868 Cupid contemplating on the Beauties of Psyche, who is asleep, Sprangher, pinx, *engraved in his bold style*  
 " 136 869 Bellona the Goddess of War sounding a Charge, a battle in the back ground—and the Apotheosis of the Arts, two grand productions, after Sprangher, *fine*  
 " 108 870 Portrait of Louis Galloche, Peintre Ordinaire de Roy, by I. G. Muller—and ditto of Petrus Zurendonk—Johannes Vander Wayen and Kenrick Casimir, Van Nassau, Statholder and Captain General of Friesland, the 3 last by J. Munnickhuysen, *very fine*

PETRUS MYRIGINUS, *native of Holland, born about 1530, and flourished at Antwerp in 1560*—The works of this engraver are chiefly from the singular designs of Breughel and Jerome Bosche—These two artists, possessed the most whimsical, strange and extraordinary conceptions, and whatever subject served them for a composition, it was by them illustrated or enriched with all the imaginary powers of witchcraft, or heightened with all the capricious whimsicalities, that the mental faculty is capable of conceiving. These productions of their art and wit, seems to have afforded Myriginus much entertainment, and he has done ample justice to the pictures, by transmitting a faithful trait of these extreme ludicrous compositions—*The following curious productions are of great rarity.*

- " 111 871 The Transfiguration, or the Ascension of Christ, Breughel, pinxit, *the most brilliant impression imaginable*  
 " 120 872 The Cardinal Virtues, in 7 pieces, abounding with figures, differently occupied, *extraordinary productions*, after Breughel, *a matchless set*  
 " 115 873 The Wise and Foolish Virgins, *very curious*—a wonderful display of juggling, tumbling, rope dancing; also individuals and monsters performing all sorts of positions and different tricks—and 2 other humorous pieces, called the Fat and Lean Kitchens, all after Breughel



- 874 The Four Seasons, Spring and Summer, after Breughel, Autumn and Winter, after Hans Bol, *extra fine* 2 - -  
 875 The Alchymist, a curious composition, after Breughel, and another of the same, to shew the variation, or quality of impressions 2 2 - -  
 876 The Mountebank, or the Assembly of Cripples and Idiots, a diverting scene of extraordinary brilliancy 2 9 - -

*End of the Seventh Day's Sale.*

## EIGHTH DAY's SALE.

THURSDAY, the 15th of FEBRUARY, 1810.

MICHAEL NATALIS, *born at Liege, about the year 1590.*

- LOT 1  
 877 TWO fine portraits, Maximilian Count Palatine—and the Emperor Leopold 176  
 878 Four ditto, Samuel Theodosius de la Tour D'Auvergne, &c. 5  
 879 A Holy family reposing, in a rich landscape, a capital production, after N. Poussin, *very fine* 19  
 990 The Meeting of Abraham and Melchizedec, by PETER NEEFS, a grand composition, on 2 sheets, after Rubens, *fine* 176

CRISPIN PASSE, *born at Armuyde in Zealand, about the year 1536*  
 —The family of Passe form a conspicuous figure in the annals of the art of engraving—The amateur is well acquainted with the talents of these eminent proficient of their art; they signalized themselves more particularly by engraving in a neat, clear, effective and exquisite style, a number of estimable portraits of eminent and illustrious characters of the different courts of Europe, and also of persons signalized for their learning and other accomplishments.—Crispin with his three sons and daughter, Crispin, William, Simon, and Magdalen, all practised the art, and occasionally resided at Utrecht, Amsterdam, Cologne, Paris and London. *The following selection of their works are very choice as to the quality of the impression.*

- 881 Portraits of Petrus Henricus Fontium Comes Gubernator—Carolus Borbonius, Comes de Soissons—Adolphus Baro a Schwartzenberg, and a small oval, containing the portraits of Henry IV. of France and Mary his Queen, *the last by Simon Pass* 126

- 16 - 882 Louis XIII. attended by his Nobles, receiving a presentation copy of a book from an author, and a curious print representing Jan Van Welî being robbed and murdered by Jan de la Vinge and Jan Van Paris
- 76 - 883 Johan Sigismund, Marchio Brandenburg, &c. 2 different prints—Ferdinand II. Archbp. of Cologne, and Frederic IV. Prince Count Palatine, *capital*
- 11 - 884 Frederic, King of Bohemia—Ferdinand, Emperor of Germany, and Gabor Betlehem, King of Hungary, 3 ovals on 1 sheet, *ditto*
- 136 - 885 Prince John, Count Palatine—Ernest Casimir—Wm. Lewis—John Ernestus—John Lewis and Ludovicus Guntherus, Counts of Nassau, *in circles, brilliant*
- 66 - 886 William—Philip William, and Henry Frederic, Princes of Orange, *in circles, ditto*
- 14 - 887 Five others of the Nassau Family, in circles, namely, Lewis—Philip—John sen. and 2 of the same name, younger branches of the family
- 888 Magdalen Duchess of Juliers and Cleves—Jacobæ, Marchioness of Baden, and Florentinorem, Duchess of Lorraine, in rich habits
- 96 - 889 Isabella of Austria—Catharine of Bourbon, and Ann Duchess of Cleves, *brilliant*
- 5 - 890 Mathias Archduke of Austria—Charles III. Duke of Lorraine—Sigismund Prince of Transylvania—Mahomet II. Emperor of the Turks, and Anne Archduchess of Austria
- 9 - 891 Clement VIII. Pope—Paschal Ciconia Doge of Venice—Mahomet II. and Sigismund the Third King of Poland
- 156 - 892 Christopher Columbus—Americus Vesputis—Ferdinand Magellanus, and Renatus Laudonnius
- 14 - 893 Ambrose Spinola—Nicolaus Tribolceus de Perigny—Philip Prince and Count of Aremburg, and Gerard Baron of Schwartzenburg, *all capital examples of the artist*
- 5 - 894 Jacobus Edelheer—Joannes de Romiet—Petro Broede, and Viglio de Lummen, celebrated Counsellors of Antwerp, &c. *very fine*
- 106 - 895 Reinier ab Oldenbarnevelt, the Conspirator—Theodore de Zulen—R. D. Menon—Sieur de Charnizay, Escuyer du Roy, &c. and Roger de Bellegarde, Grand Escuyer de France, *extra fine*
- 11 - 896 Anthony de Pluvenel, Premier Escuyer du Roy, with a beautiful proof of the same—Wm. de Reide, Eques. Dom. de Woest Wesel Legioni, &c. and one other
- 0 - 897 Matthew Glandorp—Rumoldus Hogerbeets—Adolphus ab Wael—John de Ney and F. Adams, *Monks or Friars*; and Cornelius Joosten Glimmer, *brilliant*
- 15 - 898 Theodore Beza—Florentius Schoonovius—Arnold Buchelli—Isaac Killario—Hugo Donelli, and three others



- 899 Otho Heurnius—Jacob Gallus, a Neapolitan—Gasto Griæus—  
Gerard Hamel and Petrus Guenaut " 4 "
- 900 Andrew Rivet, and two different prints of John Meursius, both  
by Simon Pass, *most brilliant* " 1 " "
- 901 Matoaka, alias Rebecca, daughter to Prince Powhatan, and  
Wife of Mr. John Rolff, by Simon Pass, *extra fine and rare* " 15 "
- 902 Fourteen small ovals, containing portraits of Ladies in the cha-  
racter of Shepherdesses, among them are Mary Princess of  
Orange—Lucy Countess of Carlisle—Henrietta Maria, and  
others that may be readily recognised " 156 "
- 903 The Wonders of the World, in seven prints, the last wanting,  
the separate pieces are engraved by Crispin the elder and  
younger, Simon and Magdalen Pass, after S. de Vos " 76 "
- 904 The Cardinal Virtues, in seven prints, from the designs of  
Crispin Pass, four of them engraved by himself, two by Wm.  
and one by Crispin, jun. *fine and scarce* " 15 "
- 905 Bacchus, Ceres, and Venus, in three pieces, by Crispin the  
elder, from his own designs, *very fine* " 76 "
- 906 Two different prints of Mary Magdalen, at whole length, carry-  
ing cups; and three pieces representing Susanna, Elizabeth  
and Lucretia, all by Crispin the elder, from his own designs,  
*extra fine* " 8 "
- 907 Four prints of the Angels, Gabriel, &c. and four other pieces,  
representing Diligence and Opulence, Negligence and Misery,  
all by Crispin the elder, after Martin de Vos " 7 " "
- 908 Four pieces, the Flower of Youth, Old Age, &c. by Crispin  
the elder, after Martin de Vos; and eight figures in one  
piece, in the attitude of commencing to fence, *very fine* " 128 "
- 910 The Emblems of Gabriel Rollenhagen, in 86 pieces, with por-  
trait of the Author, *fine* " 1 " "
- 911 The Five Senses, by William Pass, *very curious* " 13 "
- 912 Latona changing the Peasants into Frogs, and Perseus and  
Andromeda, both by Magdalen Pass, *extra fine and rare* " 1 " "
- 913 Cephalis and Procris, and Salmacis and Hermaphroditus, by  
Ditto, *ditto* " 198 "

PAUL PONTIUS, *born at Antwerp about the year 1596*—He learnt the principles of drawing and engraving under L. Vosterman, and completed his studies under Sir P. P. Rubens, who perceiving his rising genius, took him under his protection, and held him in the most friendly esteem. Pontius, alike his competitor Bolswert, distinguished himself by the grand, bold, and masterly engravings which he produced from the paintings of Rubens. The talents of these two great artists, stand nearly alike conspicuous, both in point of genius and their superior powers of execution. They both worked under the eye of Rubens, consequently every touch which he perceived that would add perfection to their work was introduced by his direction.

- 914 Portraits of Paul Pontius—John de Heem, painter, and 3 dif-  
ferent prints of Daniel Segers, *all brilliant* " 108 "

- " 90 915 Carolus d'Houyne, Eques—Joannes Antonius Philipinus—  
 Marius Ambrosius Capellus—Jacob Boonen, Archbp. of  
 Mechlen, and Guilielmus Marquis, a Medical Doctor of  
 Antwerp, *beautiful examples of his art, and extra fine*
- " 10 916 Jeremias Pierssene, Consilio Flandria—Muley Hazen, King of  
 Tunis—Adolphus Vorstius, Professor of Botany at Leyden,  
 and Otho Venius, a Painter, *all of uncommon brilliancy*
- " 11 917 Albert de Merode, Marquis de Treslong—Henry Count Nassau  
 —Jean Baron de Beck, Seigneur de Beaufort—Guillaume  
 Baron de Lamboy, Seigneur de Dessener, and two impres-  
 sions of Ambrose Count de Hornes et de Bassiny, *one a  
 proof*
- " 12 918 Jacob Roelans, J. F. Eques Aur. D. in Eyndhout, &c. and  
 N. V. Jacobus Roelans, Consilio Senatori, &c. both of them  
 three-quarter lengths, seated in chairs, most capital *and extra  
 fine*
- " 12 919 Lamoralus Comes de Tassis Aetatis XXIV. three-quarter  
 length, in armour, *and a proof of the same, highly beautiful  
 and extra fine*
- " 11 920 Cristoual Marquis de Castle—Manuel di Morva Cortereal M. de  
 Castel, and the Lady of the last person, *all proofs, touched  
 on by Rubens to be perfected, extra rare*
- " 10 921 Ferdinand, Archduke of Austria, on Horseback, Battle in the  
 back ground, very fine
- " 00 922 Philip IV. of Spain, Elizabeth his Queen, and Isabella Clara  
 Eugenia, in a religious habit, *capital*
- " 12 923 Gaspar Gusman, Comes Olivariensis, Dux Sanlucariensis de  
 Alpizin, &c. large sheet, *an extraordinary capital produc-  
 tion, most brilliant*
- " 13 924 The Infant Jesus contemplating on the Orb, after Vandyck—a  
 Holy Family, after Seghers, and the Madona with the Infant  
 Christ, after Rubens
- " 12 925 The Descent of the Holy Ghost upon the Apostles, Rubens,  
 pinx. dated 1627
- " 15 926 The Assumption of the Virgin, Rubens, pinx, *arched at top,  
 large sheet, dated 1624, extra fine*
- " 14 927 The Virgin seated near an Ornamented Arbour, near her is  
 St. Bonaventure kissing the Hand of the Infant—also St.  
 Jerome, and three female Saints are around the Virgin: be-  
 hind them is Rubens, habited in Armour, in the character of  
 St. George, and part of the Dragon, is seen laying beneath  
 him—the original picture adorns the Tomb of Rubens in  
 the Cathedral Church at Antwerp—*extra fine*



CRISPIN VAN QUEBORN, *a native of Holland, born in 1603—* He resided at the Hague, and apparently was instructed by Henry Hondius in his art, as there is a great affinity to his style. His engravings are chiefly portraits.

928 Henrico Matthiæ, Comiti a Turri—Johannes Georgius Goethals Hornanus—Frederic Henry, Prince of Orange—Maurice Prince of Orange, and Ludovicus, Comes et Dominus Frisiæ, &c. and one other, a proof, *all very fine* " 100

929 Frederic Henry, Prince of Orange, with the other Princes of the House of Nassau, on Horseback, after Adrian Van Venne, *rare* " 110

NICHOLAS RYCKMANS, *born at Antwerp about the year 1620—* Apparently a pupil of Pontius, whose style he adopted. His works are chiefly after Rubens.

930 Ulysses at the Court of Lycomedes, exposing Jewels and Arms to Sale. Achilles (who resides in the Court, habited in female attire), chusing the Arms, discovers his sex; and the Adoration of the Kings, both after Rubens, *fine* " 120

GILES SADELER, *born at Antwerp in 1570—*His parents perceiving his genius, placed him with his uncles, Raphael and John Sadeler, eminent professors of painting and engraving, under whose tuition he became a more skilful proficient than his tutors—He then travelled into Italy, to gain a more perfect knowledge of his art; from thence he was solicited by the Emperor Rodolph, to make his residence at his Court. This Emperor, and his successors Mathias and Ferdinand, conferred on him several distinguished honours and favours—His works are numerous, but his finest examples of skill are more prevalent among his portraits, many of which are engraved with uncommon facility, and possessing a high degree of taste and art in the execution.

931 Portrait of Giles Sadeler, by Edelinck, *and a proof of the same* " 130

932 Ditto, by Peter de Jode, *and the portrait of Roger Bacon, in a curious emblematical frontispiece, very fine and rare* " 150

933 Two fine portraits of Rodolphus II. Emperor of Germany, in Armour, and a portrait of the Emperor, drawn with a pen on vellum, in imitation of engraving " 160

934 Two ditto of the Emperor Mathias and his Consort, each a three-quarter length, richly habited, holding the Orb and Sceptre—and an Allegory on the Emperor Mathias and his Empress, with Figures and Cupids represented carving their Busts, *a fine proof* " 170

935 Sigismund III. King of Poland—Sigismund Prince of Transylvania and Carolus de Longueval Comes de Buquoy, with a Battle beneath, *capital examples of art, and of extraordinary brilliancy* " 180

936 Caspar a Warnsdorff—Eques Silesius—with an exquisite proof of the same, previous to the ornaments, inscription and the key in his hand " 190

- 106 937 Adam, Baron of Trautmansdorp in Armour, [with armorial trophies beneath—a proof of the same, previous to the inscription within the oval border, *extra fine*
- 78 938 Franciscus de Padoanis—Christopher Guarionus Fontanus, Physician to the Emperor Rodolph—Joannes Mattheus a Wackenfels—Godfrey Steeghius—Christopher Harant—and John Petrus, *all fine*
- 116 939 Vincent Muschinger, three different impressions with variations, and 3 others
- 106 940 John George Godelman, two different prints, and one of his Wife, *highly beautiful*, and three others, *very fine*
- 106 941 Marquard Freherus, two impressions, *one on satin*, and three others, *highly brilliant*
- 17 942 Don Balthazar Marradas—Christophorus Popl Baron a Lobcovicz, Consilario, *in a rich habit, holding his staff of office*—Tobias Scultetus and Georgius Schrote a Schrotenstein, &c. *very fine*
- 0 943 Casper Kaplero—Elias Hac Schmidgrabmer, two impressions, *one previous to the lower line of inscription*—Johannes Underholtzer—Doctor Bartholomeus Schwalb, and Tasso the Poet, *extra fine and rare*
- 7 944 Octavius de Strada—Richardi a Schulenburg—Charles King of Sweden, and four others, *fine*
- 146 945 The Persian Embassadors to the Emperor Rodolph, four prints, and two portraits of Hungarian Generals, *extra brilliant*
- 15 946 Otho a Starchedel, *arrived in London, 1611 and was killed casually, 1617, vide Stowe*—Gulielmus Ancelius, *Ambassador to England, from Henry IV. of France, 1598, and one other, a proof, all extra fine*
- 19 947 The Genealogical Tree of the Kings of Bohemia and Hungary, *branching from Rodolphus I. surnamed the Victorious, 1273, to Ferdinand II. and his Issue—the branches support the portraits of each succeeding Issue with their titles, on four sheets, a curious and a capital production, extra fine and rare*
- 22 948 Seven pieces, chiefly the Virgin with the Infant Christ, after Albert Durer, Lucas Van Leyden and Rottenhamer
- 2 949 The Virgin with the Infant and St. John, after Raphael, a Holy Family with an Angel, presenting a Lilly to the Infant, after John ab Ach, St. Jerome, after Candidus, and two other pieces, *fine*
- 5 950 Theatrum Passionis Christi, in eight pieces, with Angels bearing the different Implements of Torture, inflictive on the Body of Christ
- 13 951 Christ bearing the Cross and the Entombing of the Body of Christ, both after Albert Durer, *very fine*
- 106 952 The Old Man's Head, engraved in 1597, and two other heads, after A. Durer, dated 1598



- ercules with the Three-headed Dog Cerberus—Dives tormented by Devils, after Palma, and the Rape of the Sabines, after Dionisio Calloert "95
- 954 Diana and Nymphs Bathing, with the Metamorphosis of Acteon, Joseph Heintz, pinxit. *very fine* "105
- 955 The Interior View of the Great Hall at Prague, full of figures in groups, occupied in conversation, and otherwise bartering for different commodities, *curious and rare* 13-
- 956 Four pieces, being Holy Families, after Raphael, Rottenhamer, and Goltzius, engraved by RAPHAEL SADELER, *fine* "125
- 957 Saint Bernard bearing the Emblems of Christ's Passion, surrounded with Miracles and memorable Events of his Life, in fourteen divisions, and four other pieces of Holy Families, &c. after Rottenhamer, by ditto "1-
- 958 Four pieces, allegorical, on Love, Honor, Industry and Melancholy, after Martin de Vos, by R. SADELER, *fine* "115
- 959 Four pieces, Samson and Dalilah—Solomon amidst his Concubines, &c. after Jodocus a Winghe, by ditto, *extra fine* "106
- 960 Four pieces, entitled "Occidens, Oriens, Septentrio and Meridies," with views of the rivers Nile, Euphrates, &c. and appropriate scenery, after Martin de Vos, engraved by JOHN SADELER, *fine and scarce* "75

JOHN SAENREDAM, born at Leyden about the year 1570—He was instructed in the elements of his art by Henry Goltzius and Jacques de Gheyn.—Deriving the assistance of such able instructors, combined with his own instinctive natural genius, he excelled in a super-eminent degree in giving a charming tone and the sweetest and most natural harmony to his productions. He handled the burin with the most expert facility; and with uncommon skill introduced the most exquisite and beautiful tooling, for its clearness, softness, and delicacy, that can be conceived.

The following collection of his works, consisting of his most select pieces, are matchless for their uncommon brilliancy and choice condition.

- 961 Portrait of John Saenredam at the age of 37, engraved by PETER HOLSTEYN—the bust of Carl Van Mander, two different prints, *one a proof*, and Petrus Hogerberts, within an oval supported by Apollo, &c. after C. Van Manderi "106
- 962 An emblematical representation of the State of Prosperity of the Seven United Provinces under the Protection of the Belgic Confederation; a grand hunting party is in the fore ground, with a horse laden with deer and other game, which a person is presenting to the Infante Isabella, *extra fine—and an inferior impression of the same, shewing the variation of impressions* 1 " "
- 963 Adam and Eve, Goltzius inventor—the same subject after C. Corneliz—Judith with the Head of Holofernes, and two other pieces, after Goltzius "15-

- 964 The Life of Adam and Eve, in six pieces, after A. Bloemart,  
*exquisitely fine*
- 965 David bearing in Triumph the Head of Goliah, after Lucas  
Van Leyden—and the Cave of Plato, wherein he is repre-  
sented delivering a lecture to a number of persons assembled  
about him, C. Corneliz inv. *extra fine and rare*
- 966 Lot with his Daughters, Goltzius inv. and two small ovals,  
representing Susanna surprized by the Elders, and Ceres  
and Pomona
- 967 Two other different pieces of Susanna surprized by the Elders,  
one after Goltzius, the other after Corneliz
- 968 Herodias dancing before Herod, and Paul and Barnabas at  
Lystra, both of the pieces after Carl Van Mander, *extra  
fine*
- 969 The Penitents, in six pieces, after Goltzius, *highly beautiful*
- 970 The Wise and Foolish Virgins, in five pieces, from his own  
designs, of extraordinary invention, *a capital set*, most rare
- 971 The Seven Cardinal Virtues, in seven pieces, H. Goltzius inv.  
*very fine*
- 972 Three pieces, Diligence, Patience, and Science, Goltzius inv.  
*very fine*
- 973 The Seasons, in four pieces, represented by the Male and  
Female Youth discoursing on the Bounty of the Creator,  
Goltzius inv.
- 974 Another Set of the Seasons, different designs, after Goltzius,  
in four pieces, *capital*
- 975 Four pieces, representing Learning and Dissipation, Industry  
and Inattention, and a different piece representing the Scene  
of Dissipation, *fine*
- 976 The Planets, in seven pieces, from the designs of Goltzius—  
*the conceptions highly curious, and the execution admirable,  
superb impressions*
- 977 Bacchus, Ceres, and Venus, in three pieces, from the designs  
of Goltzius, *capital*
- 978 Bacchus, Ceres, and Venus, in one piece—the Painter design-  
ing a Nymph, and the Emblem of Folly, two impressions  
with variations, all after Goltzius
- 979 Minerva, Venus and Juno, three pieces, and a copy of Minerva,  
*proof*, Goltzius inv.
- 980 Paris and Oenone, after Corneliz, and Perseus on his Flight to  
rescue Andromeda, after Goltzius, *fine*
- 981 Venus reclining on a Couch, Goltzius inv. and Venus caressed  
by Mars, after Peter Isaacs, *fine and rare*
- 982 The Pregnancy of Calisto discovered while bathing with Diana,  
*a beautiful impression, and the same print in its retouched  
state*, Goltzius invent.
- 983 The same subject from the design of the engraver, *capital*



- 984 Camillus, elected Dictator by the Romans, by whom he is presented with a Sword to act against Brennus, who was besieging Rome, Polydore Carravagiensis pinx. *extra fine* 105
- 985 The History of Niobe, a frieze in eight pieces, after Polydore Carravagio, *ditto* 116
- 986 The Whale, the small print after Goltzius, and a drawing of *ditto*, apparently by Esaius Vande Velde
- 987 The large Whale, stranded on the Coast of Scheveling, with the representation of Saenredam making the drawing, Ernest Count Nassau, and a profusion of Spectators are on the spot, a grand production, the impression of extraordinary brilliancy } 22

MATTHEUS DE SALLIETH, native of Holland, flourished at Rotterdam 1780.

- 988 The Dutch Fleet, under Admiral de Ruyter, destroying some English Ships off Chatham, Langendyck pinxit.—an imitation, and a Plagiarism from West's picture of the Battle of La Hogue 115
- 989 The same print, a brilliant proof 116

JACOB SANDRART, born at Frankfort in 1630—The nephew of Joachim Sandrart, an artist of celebrity, and well known as a man of distinguished literary abilities on the fine arts—Jacob received his instructions under Cornelius Danckerts, and lastly of William Hondius—In 1656 he established himself at Nuremberg, where he was chosen a director of the Academy of Painting, an establishment then recently founded in that city—His productions chiefly consist of portraits of men of eminence and learning, at that time living in the circle of Franconia—He combined the use of the point with the burin, thereby blending in his productions, a soft, clear, and harmonious effect—His style approaches to a near resemblance of that adopted by L. Kilian.

*The impressions of the following prints are remarkably fine.*

- 990 Portraits of Johannes Weinmann, Johannes Bilibaldus Haller, Johannes Maius, Johannes Held, and Mattheus Keller 70
- 991 Petrus Portnerus, Consul, Conrad Victor Schneider, and two impressions of Gaspar Lilius, *one a proof* 70
- 992 Justus Jacobus Leibniz, Pastor, Lazarus Haller, Michael Webber, and Paul Freherus 55
- 993 George Holtzchuer, Sebald Welser, à Neunhof, Tobias Fucher a Simmelsdorf, Carolus Erasmus Tezelius, Bernard Engelsschall, and John Paul Felwinger 9
- 994 Christopher Jacob Muffel, Thomas Ayerman, Petrus Lenzius, Johannes Septunus Jorger, Jerome William Schlusselfelder, and Albert Sigismundus, Bishop of Ratisbon 90

GEORGE FREDERIC SCHMIDT, *born at Berlin in 1712*—He was instructed in the elements of design and engraving, by George Paul Busch—Gifted with a lively genius, and an irresistible desire, of becoming a proficient in his art, he went to Paris and there applied himself assiduously under the direction of Larmessin; who discovering and admiring his genius, assisted him with every degree of instruction towards his perfection. His works with the burin are much in the style of his tutor, but more nearly approaching to the manner and fine execution of J. G. Wille, who was his contemporary and intimate friend. His etchings or productions with the point, possess an unusual degree of excellence for the fine, free-spirited and animated execution, and for his general knowledge of effect, and his admirable skill in diffusing it throughout his productions—He was a member of the Royal Academies of Berlin, Paris, and St. Petersburg, and Engraver to the King of Prussia.

- 995 Portrait of Schmidt, etched by Claussin, and portraits of Anne de la Vigne—Antoinette de la Garde—Gabriel Vincent Thevenard—Anthoine Pesne, *painter to the King of Prussia*, and Louis de la Tour D'Auvergne Comte D'Evreux
- 996 Peter F. Guyot Desfontaines—Constantinus Scarlati, Prince of Moldavia, and Henry Voguell, Esq. of London, Merchant

*Etchings by Schmidt.*

- 997 His own portrait—ditto of Anna Louisa Durback—J. de Schouwalow, Lieut. General and Chamberlain of Russia—a bust of a Man, after Rembrandt, and a group of three naked Infants eating Grapes, after Flamand
- 998 Four busts of Russians—a Priest, a Warrior, &c. *very fine*
- 999 Two heads, a Gentleman and a Lady, in ovals, Flinck pinxit—The Virgin with the Infant Christ and St. John, after Vandyck; and the Jews mocking of Christ, after Rembrandt, *fine*
- 1000 The Prince of Gueldres in Prison menacing his Father, and Jacob Cats explaining to the Young Prince of Orange a Passage in History, *very fine*

*End of the Eighth Day's Sale.*



# NINTH DAY's SALE,

FRIDAY, the 16th of FEBRUARY, 1810.

PETER SERWOUTER, *born at Antwerp about the year 1574*—The talents of this artist were chiefly confined to engraving of frontispieces, vignettes, emblems, portraits, and other subjects to adorn books. Notwithstanding, he was an artist of superior abilities, and was master of much invention, and exhibited proofs of good taste in his designs; his execution of the graver bears an affinity to the neat styles of Nicholas de Bruyn and of Crispin Pass. He worked considerably from the compositions of Vinckabooms and Adrian Vander Venne—he also etched with great freedom much in the style of Nicholas John Visscher, who was his contemporary, and they occasionally combined their efforts in forming sets of prints.

LOT

1001 **P**ORTRAIT of Abraham Goos, a geographer and engraver of maps, and 11 other pieces, consisting of frontispieces, and religious emblems, *chiefly proofs and extra fine* 1 2

1002 Thirteen pieces of the same nature, some of them being frontispieces to Elzevir's edition of the Classics, *brilliant impressions* 195

1003 Eighteen pieces, subjects from Ovid, and emblems, *capital* 2 2 "

HENRY SNYERS, *born at Antwerp about the year 1612*—A disciple of Bolswert—He was an engraver of distinguished abilities, and worked in the grand style of his tutor.

1004 The Doctors of the Church in Discourse on the Mystery of Transubstantiation, Rubens pinx. *a capital production, extra fine* 10 0

PETER SOUTMAN, *born at Haerlem about the year 1580*—He was instructed in the art of painting by Rubens, under whom he became an artist of considerable abilities. He devoted his talents occasionally in etching from the grand compositions of Rubens, and from his own designs. His productions in this branch are performed with much freedom and forcible animation, the characters are finely expressed, and his transcripts are portrayed in a masterly style.

1005 The Last Supper, a grand composition of Leonarda da Vinci, Rubens delin. Clement de Joughe excu. on two sheets, *extra fine* 1 14 "

1006 Venus on the Sea, attended by Neptune, Sea Nymphs, and other Aquatic Figures, Rubens pinxit. *ditto* 11 0

1007 Silenus drunk, supported and conducted amongst a Group of Satyrs, Rubens pinx. *impression before the drapery, fine* 12 0

- 1008 The Chace of the Boar, a grand production on two sheets, Rubens pinx. *extra fine*

PETER VAN SOMPEL, born at Antwerp about the year 1600—He was the scholar of Peter Soutman, and worked in direct imitation of his tutor.

- 1009 Portraits of John Gaspar Baptist, Duke of Orleans—Margaretta his Duchess, and Mary Queen of Henry IV. of France, Vandyck pinx.

- 1010 Ferdinand II. King of Hungary—Eleonora his Queen, and Ferdinand, brother of Philip IV. of Spain, all after Vandyck

- 1011 Philip of Nassau, Prince of Orange—Adolphus of Nassau, and John Maurice of Nassau, by PETER SOUTMAN, *fine*

- 1012 A series of portraits of the Emperors of Germany and Austria, in thirteen pieces, with the title, commencing with Rodolph I. and continuing as follows—Albert I.—Frederick III.—Albert II.—Frederick IV.—Maximilian I.—Charles V.—Ferdinand I.—Maximilian II.—Rodolph II.—Matthias I.—Ferdinand II.—Ferdinand III.—*all uniform and fine*, from the designs of P. Soutman

- 1012\* Aglaurus tempted by Curiosity to open the Basket to inspect the Infant Erichtonius, Rubens pinxt.

JONAS SUYDERHOEF, born at Leyden about the year 1600—He was instructed in the principles of his art by Peter Soutman, but his genius and imagination soaring above the powers of his tutor, he eventually surpassed him to a considerable degree. Although he worked in the style adopted by his tutor, yet he introduced such softness, blendid with a force of colour, and united with exquisite art, whereby his productions are harmonized with the happiest effect. His reputation, as an artist of superior skill, is above all commendation. His productions are universally known, and are highly esteemed among the judges of art.

The following collection, which constitutes a considerable portion of his works, are highly brilliant in point of impression, and in choice preservation.

- 1013 Portraits of Conrad Victor Van Aken—Samuel Ampzingius—Joannes Beenius, and Augustin Bloemart, *extra fine*

- 1014 Marcus Zuerius Boxhorn, three impressions, with variations in the address, one of them superbly fine, and a small print of the same person

- 1015 Julius a Beyma—Joannes de Mey—Jean de la Chambre, a celebrated Penman—two different prints, and two ditto of Jacobus Crucius

- 1016 Johannes Cocceius—Renatus Descartes—Ludovicus de Dieu, and Gilles de Glarges, *capital*

- 1017 Francis Hals, a celebrated Painter, a brilliant proof, *extra rare*

- 1018 Adrian Heereboord, two of the same person, smaller, one by Bary—Christopher Liber Baro ab Haslang, and Godartus a Reede

- 1019 Daniel Heinsius, and Rudolphus Heggerus, *very fine*



- 1020 Johannes Hoornbeck—Hendrick de Keyser, and Johan Van Roubert, *fine and rare* 14 "
- 1021 Albertus Kuperus—Johannes Koetsius, and Constantinus Lempereur ab Oppyck, *highly beautiful* 13 "
- 1022 Jacobus Maestertius, three impressions, with variations in the address, and Franciscus de Moncada, *fine* 4 "
- 1023 Franciscus Guilielmus, Bishop of Osnaburgh—David Nuyts, *two impressions, with variations*, and two different prints of Reinerus Neuhausius, *very fine* 14 8
- 1024 Franciscus Plante, and John Polyander, *ditto* 16 8
- 1025 Jacobus Revius, and Andreus Rivet, *ditto* 9 "
- 1026 Claudius Salmasia, the large and small prints, and a celebrated Painter of Leyden, without his name, usually, but erroneously called Lucas Van Leyden 11 "
- 1027 Johannes Schade, Anna Maria Schurman, Theodore Schrevelius, and Casper Sibelius 13 "
- 1028 Noah Smaltius, and Frederick Spanheim, *extra fine* 11 "
- 1029 Aldus Swalmius, two different portraits, after Rembrandt, and Frank Hals, *fine* 12 6
- 1030 Martin Tromp, Admiral, after H. Pot, capital 10 "
- 1031 Adrianus Beerkerts a Thienen, Maximilian Teelingius, and Tegularius, capital 15 "
- 1032 Adolphus Visscher, and two impressions of Wickenbergi, *one of them previous to the names of the artists* 10 "
- 1033 Gisbert Voetius, Peter Winsemius, and three others, without their names 13 "
- 1034 Jacob Van Weissanaer, Admiral of Holland, *a superb impression* 26 "
- 1035 The Burgomasters of Amsterdam deliberating on the Plan of Reception of Mary de Medicis into their City, T. Keyser pinx. *fine* 10 "
- 1036 Two pieces, interior scenes, one of them representing two Dutchmen holding a Topic on their Liquor, the other a Dutchman with a Woman, similarly occupied, both after Ostade, *two impressions of each, with variations, one a proof* 21 "
- 1037 A Group of Three Old Women, drinking, called the Drunken Gossips, an oval, Ostade, *pinxit, first state*, before the angles of the plate were filled, *very fine* 10 "
- 1038 A Tipling Party of Three Boors, one playing on a violin, Ostade, *pinxit*, and a Party quarrelling over their Cards, after Terburg, *fine* 20 "
- 1039 An Interior, with a party of Peasants, two of them in high Wrath threatening each other with knives, Ostade, *pinxit*, this piece is usually called the Snick a Snee Fighters, *fine* 27 6
- 1039\* *The same print, a beautiful proof*
- 1040 A Drunken Silenus supported by a Satyr, and a Man; with two Female Bacchanalians, and a Tiger in the group, Rubens pinx. *two impressions, one with the address of Clement de Jonghe* 16 "

- 1041 A group of Cattle with Peasants in a Landscape, Berghem  
pinx. *very fine*
- 1042 A group of Horsemen, combating with Lions, a grand production, after Rubens

WILLIAM SWANENBOURG, *born at Leyden in 1581*—He was instructed in his art by Saenredam, and eventually was an engraver of reputation.

- 1043 The Penitents, in six pieces, a Magdalen at Devotion, Saul Falling on his Sword, Judas Iscariot, Zaccheus, and Saints Peter and Paul, A. Bloemart pinx. *uniform and extra fine*
- 1044 The Throne of Justice, in fourteen pieces, the subject chiefly selected from passages in the Old and New Testaments, Johan Wtenwael, pinx. *a capital set*

PETER TANJE, *born at Amsterdam about the year 1700*—He probably received his instructions in the school of Bernard Picart, or of James Houbraken, as his works closely approach the style of the latter, and are finished with all the delicacy and fine execution peculiar to that master.

- 1045 Portraits of Maurice—Frederick Henry, and William the Third, Princes of Orange
- 1046 Anna, Princess of Brunswick—George II. King of Great Britain—Mary Louisa, Princess of Orange—William Carel Henry Friso, Knight of the Garter—Maria Teresa, Archduchess of Austria, and the Orange Family, in one piece
- 1047 Johannes Esgers—M. Fagel—Lawrence Heister—Jacob Mauricius—Adrian Pauw—George Walchius—P. Wesseling—John Pleyier, and Jerome Smith
- 1048 Nine pieces, containing twenty-six portraits of artists

#### PORTRAITS BY AND AFTER SIR ANTHONY VANDYCK.

The following constitute a rich Collection by the hand of Sir Anthony Vandyck, and of those celebrated engravers, who particularly distinguished themselves in working from his pictures during his life; the whole abounds with proofs and variations, and the impressions are of remarkable brilliancy throughout—printed by Vanden Enden.

- 1049 Six portraits of Vandyck by Bannerman, Blot, Vander Bruggen, Clouwet, M. Vander Gucht, and Lovelace, *one a proof and another on satin*
- 1050 Vandyck pointing to a Sunflower, by Hollar, *extra fine and rare*
- 1051 Ditto, by Houbraken, Susanna Silvestre, Worlidge, and two by Vorsterman, one previous to his name, *both of them Vanden Enden impressions*



## ETCHINGS BY VANDYCK.

- 1052 Bust of Vandyck, upon a pedestal, the head etched by himself, the remainder by Neefs, *and a brilliant and perfect proof of the same, containing the head only, all that Vandyck performed on the plate, extra rare* 2 " "
- 1053 Johannes Breughel of Antwerp, Painter, three impressions with variations, *one a proof, previous to any inscription, and a small part of the back ground only worked upon ditto* 1 " "
- 1054 Erasmus Rotterdamus, two impressions, *one a proof, etched nearly half an inch lower than the usual impressions, and the inscription is introduced with a pen* 1 " "
- 1055 Franciscus Franck of Antwerp, Painter, three impressions with variations in the address and inscription 1 " "
- 1056 Judocus de Momper, two impressions, one with the address of G. Hendrix, Adam Van Noort, and Paul Pontius, *fine* 1 " "
- 1057 Maria Ruten, Wife of Vandyck, F. Van Wyngaerde ex. Philippe Le Roy, *within an oval, fine proof*, and John Snelinx Painter, *two impressions, one previous to the additional line of inscription, rare* 2 " "
- 1058 Francis Snyder, Painter, the head by Vandyck, the remainder of the print by Neefs, two impressions, *and a fine proof of the head only by Vandyck, rare* 1 " "
- 1059 Justus Suttermans of Antwerp, Painter, also a prior impression, inscribed Jodocus Citermans, *and a proof of the same, previous to any inscription, or the border line being introduced, rare* 1 " "
- 1060 Paul de Vos, Painter, two impressions, *one of them previous to its being retouched or strengthened by Bolswert, fine and rare* 1 " "
- 1061 Guilelmus de Vos, two impressions, with and without the address of Hendrix, Lucas Vorsterman, *calcographus, &c.* and two impressions of John de Waei, *with and without the address of Hendrix* 1 " "

## PORTRAITS AFTER VANDYCK.

- 1062 Marquis de Mirabella, two impressions, *one a brilliant proof, by Blooteling* 1 " "

## By S. BOLSWERT.

- 1063 Albert, Prince of Aremborg, &c. John Baptist Barbe, engraver, *two impressions, one a proof before the name of BOLSWERT*, Abraham Brouwer, Painter, *two impressions, one a proof, all of them printed by Vanden Enden, extra fine* 1 " "
- 1064 Justus Lipsius, Historiographer, *two impressions, one a proof*, Margaret Princess of Lorraine, *and two impressions of Martyn Pepyn, a Painter, one a proof, all printed by Vanden Enden* 1 " "

- 10 - 1065 Sebastian Vrancx, Painter, *three impressions with variations, one a proof, most brilliant*  
 150 - 1066 Artus Wolfart, Pictor, *three impressions, two of them proofs with variations*

By W. J. DELFF.

- 10 - 1067 Michael Mirevelt, Painter, *two impressions, one of them a brilliant proof, previous to any inscription, raris, and the portrait of William Hondius the Engraver by himself, extra fine, Vanden Enden excu.*

By PETER DE JODE.

- 120 - 1068 Portrait of P. de Jode, Junr., and three different impressions of Francis Franck, Painter, *one a proof*  
 14 - 1069 Albert Duke of Fritland, Paul Halmalius, Senator, two impressions, *one a proof*, and Catharine Howard, Duchess of Lenox by A. de Jode, *all of them printed by Vanden Enden*  
 140 - 1070 Jacob Jordaens, Painter, *three impressions with variations, one a proof*  
 206 - 1071 Andreas Colyns de Nole, Sculptor, *three impressions with variations in the inscription, one a proof*  
 70 - 1072 Erycius Puteanus, Historiographus, *two impressions, one before the name of the engraver, and Cornelius Polenbouch, three impressions with variations, one a proof*  
 136 - 1073 John Snellinx, Painter, *four different impressions with variations in the inscription, one a proof*  
 206 - 1074 Antonius Triest, Episcopus Gandanensis, *two impressions, one previous to the name of the engraver, and Johannes Com. de Tserclaes, Dom Tilli, &c. all printed by Vanden Enden*  
 10 - 1075 Diodorus Tuldenus, *two impressions, one previous to the engraver's name, Genouefa D'Urphe, Vidua Caroli, Aléxand. Duc Croi, &c. and Lelio Blancatcio, by N. LAUWERS, all Vanden Enden impressions*  
 106 - 1076 Johannes Carolus Della Faille, a Jesuit, and Cosmographer of Antwerp, *three different impressions, one a proof previous to any inscription being engraved*  
 120 - 1077 Michael Le Blon, Envoy from Christina Queen of Sweden to Great Britain, by Theodore Matham, *and a proof of the same*

By PAUL PONTIUS.

- 130 - 1078 Portrait of Pontius, *two impressions, one a proof*, and Henry Van Balen, *three impressions with variations*  
 9 - 1079 Thomas Willeboirts Bosschaerts, Pictor, *proof*, and two different impressions of Jacob de Breuck, *extra fine*



- 1080 Don Alvarez Bazan, March. de Sta. Cruc. &c. Don Carolus de Columna, &c. *and two proofs of Adam Coster, one of them previous to the right hand being introduced* " 15 "
- 1081 Gaspar de Crayer, Painter, *three impressions with variations, one a proof* " 15 6 "
- 1082 Emanuel Frockas, Comes de Feria, &c. *and three impressions of Cornelius Vander Geest, one a proof* " 10 6 "
- 1083 Gaspar Gevartius, *two impressions, one a proof*, Don Diego Philippus de Gusman, &c. *and Gustavus Adolphus, King of Sweden, all of them Vanden Enden impressions* " 14 6 "
- 1084 Gerard Honthorst, Painter, *three impressions with variations, one a proof*, and Constantine Huygens, *extra fine* " 13 "
- 1085 Mary de Medicis, Queen of France, Aubert Miræus, Dean of Antwerp, *and three impressions of Daniel Mytens, one a proof* " 15 6 "
- 1086 John Count of Nassau, &c. Palemedes the Painter, *proof*, Gaspar Ravestyn, *and two impressions of Theodore Rombouts, one a proof* " 13 6 "
- 1087 Philip Le Roy, Dominus de Ravels, &c. *two impressions, one a proof previous to any inscription, and Sir Peter Paul Rubens, extra fine* " 14 6 "
- 1088 Franciscus Thomas a Sabaudia, Prince Caragnani, &c. *and two impressions of Cæsar Alexander Scaglia, Abbas, one previous to the name of the engraver, and the alteration of inscription, fine* " 10 6 "
- 1089 Gerard Segers, Painter, *three impressions with variations, one a proof* " 12 "
- 1090 Adrian Stalbert, Painter, *two impressions, one a proof*, and Henry Steenwyck, Painter, *two impressions with variations in the inscription* " 1 " "
- 1091 Theodore Vanloo, Painter, *three impressions with variations, one a proof* " 10 6 "
- 1092 Simon de Vos, Painter, *two impressions, one a proof*, and John Vanden Wouwer, *two impressions, one a singular proof before the arms and inscription, and other variations* " 9 "
- 1093 Peter Snayers, Painter, *three impressions with variations, one a proof previous to any inscription*, and Henderukus Du Booy, and Helena Leonora de Sieveri, the two last by Cornelius Viisscher, *fine* " 14 6 "

## BT ROBERT VAN VOERST.

- 1094 Robert Van Voerst, Christian Duke of Brunswick, *proof the inscription wrote in with a pen, and two impressions of Sir Kenelm Digby, with variations* " 15 "
- 1095 Inigo Jones, Architect, *three impressions, one a proof previous to any inscription, and two impressions of Simon Vouet with variations* " 14 "

## BY LUCAS VORSTERMAN

- " 9 " 1096 Lucas Vorsterman, Engraver, Jacobus de Catchopin, *two impressions, one a proof*, and Wenceslaus Coeberger, *first impression*
- " 12 " 1097 Antonius Cornelissen, *two impressions, one a proof*, Deodatus Del Mont, *first state*, and *two impressions* of Hubert Vanden Enden, *one a proof*
- " 10 " 1098 Gaston de Francia, &c. Theodore Galle, Engraver, *two impressions, one a proof*, and Horatius Gentileschi, a Painter, *proof*
- " 15 " 1099 Petrus de Jode Sen. *two impressions, one a proof*, John Livens, *first impressions*, and two of Carolus de Mallery, *one a proof*
- " 14 " 1100 John Van Milder, *two impressions, one a proof*, Jodocus de Momper, *two impressions, one a proof*, and Nicolaus Fabricius de Peirèse, *a fine proof*
- " 11 " 1101 Nicolaus Roccoxius, *two impressions, one a proof previous to any inscription and without the arms, and other singular variations from the common impression*
- " 10 " 1102 Cornelius Sachtleven, Painter, *two impressions, one a proof*, and Cornelius Schut, Painter, *two impressions, one a proof*
- " 7 " 1103 Ambrosius Spinola, *first state*, and Petrus Stevens, Painter, *two impressions, one a proof*
- " 2 " 1104 Cornelius de Vos, Painter, *three impressions, one a proof*, and Lucas Van Uden, Painter, *first state*

## BY VARIOUS ENGRAVERS.

- " " 1105 Adrian Hanneman, Isaac Oliver, Peter Simon, Painters, and *one other, all proofs previous to any inscription or the engravers names*

PETER VAN SCHUPPEN, *born at Antwerp in 1623*—This very capital and justly celebrated engraver, the contemporary of Edelinck probably learnt the elements of his art in the same school, under C. Galle—early in life he went to Paris, where he met with Nanteuill, who afforded him every facility in point of instruction towards his perfection, and he eventually succeeded in becoming as great a proficient as his tutor; he also drew many of his portraits from the life, in crayons, as adopted by Nantueil. In his engravings we discover the same admirable softness, purity and exquisite execution, which distinguished the admirable talents of that great artist.

- " 5 " 1106 Two portraits of Louis XIV. after Mignard and W. Vaillant, and a medallion of ditto, *2 impressions with variations, fine and rare*
- " 10 " 1107 Alexander VII. Pope—R. P. Natàlis Alexander, Prædicator, and Theodore Bignon, *very fine*
- " 15 " 1108 Antonius Chasse, Prior of the Monastery of St. Vedast—Zwilling D' Besson, and a portrait inscribed Burrus, *fine*



- 1109 Joan Baptist Christyn, Baro de Meerbeck, et Brabantiancellaria, *with a fine proof of the same previous to any inscription* " 19 "
- 1110 Armand Jean Bouthillier le Rance—Jean Louis de Fromentier—Louis, François le Fevre—Joseph Foucault, and Henry Godet, *very fine* " 13 6
- 1111 Dominique de Ligny, Abbe de St. Jean d'Amiens—the same person as Bishop of Meaux and Petrus Mercier, *extra fine* " 15 8
- 1112 Philibert Marquis de Nerestang—Gisbert de la Marche, Bishop of Leyden—Claude de Lingendes—Petrus de Monchy, Presbyter—Louis de Pontis, and the Duke de Noailles, *brilliant* " 11 "
- 1113 Franciscus Pinson, Advocate—G. N. de la Reyne, Cons. du Roy and Eustace le Sueur, *ditto* " 13 6
- 1114 Petrus Seguiet, Chancellor of France, and Guido de Seve, *extra fine* " 10 6
- 1115 Bernard de Foix de la Vallette, Duc D'Espéron—Honoré D'Urfe Chevalier de Malthe—Gaspardius Thaumasius—Johan Veriusius, and 1 other of a youth, without his name " 13 6
- 1116 Francis Villani, Bishop of Tournay—Joanni a Wachtendonck, Archbp. of Mechlin, and 1 other, *a proof* " 11 "
- 1117 Margaret de Lorraine and Lady Trevor Warner, both habited as nuns, *exquisitely fine and rare* 27 "
- 1118 James Francis Edward, Prince of Wales, Largilliere pinxit, *very fine* " 12 "

CORNELIUS VERMEULEN, born at Antwerp, 1644, a distinguished engraver of portraits.

- 1119 Jacob Sirmondus, a jesuit—Reginald Cools, bishop of Antwerp—Nicholas Vander Borcht, and the figure of a character in pantomime, inscribed Icy de Mezetin, &c. " 9 "
- 1120 The Luxembourg Gallery, being a series of prints from the paintings of Rubens, which adorn the Gallery of Luxembourg in 24 large pieces, the 9th wanting, engraved by Vermeulen, Edelinck, Masse, Chastillon, Duchange, Loir, J. and B. Audran, Trouvain, B. Picart and Simoneau 4 13 "

*End of the Ninth Day's Sale.*

# TENTH DAY's SALE.

SATURDAY, 17th of FEBRUARY, 1810.

LOT

1121

**E**IGHT old political prints, touching on the War between the Netherlands and England, containing some portraits of celebrated characters, *curious*

1122

The Execution of John Oldenbarnaveldt, 2 different prints, and 1 other, representing the singular executions of Giles Vay Ledenberg, Jan de la Vigne, and Jan de Paris, published by NICHOLAS JOHN VISCHER, 1619, *very curious*

1123

Two pieces, containing the portraits of the Dutch Conspirators and 2 other pieces, containing their portraits and views of their execution, *extra fine*, published by N. J. VISCHER

1124

Frederic Henry, Prince of Orange, drawn in a triumphal car, and another of Admirals Tromp and De Ruyter, drawn in a triumphal car by Concord and guided by Victory

1125

Three persons in clerical habits, of different persuasions, arguing on a passage of scripture; near them is Christ pointing to the wound in his side; above them is seated in a row the reigning monarchs of the time, listening to their arguments; on each side of the print are three portraits of Fred. Henry Prince of Orange, and other celebrated characters, and one other print, representing leading characters dancing, *curious*

1126

The Synod at Dort, *a very curious print, with a reference to all the portraits therein represented, very fine*

CORNELIUS VISSCHER, *born in Holland, about the year 1610.*—He learnt the rudiments of his art under Peter Soutman, but possessing a strong capacity and a natural genius, he forsook the style of his tutor, and adopted that which was more congenial to his conception, that gave a more striking and natural force of nature; he blended with free execution the use of the point, with the more expressive powers of the burin, which rendered the effect in his productions sweetly harmonious and uncommonly fine; he drew his characters with admirable skill, by casting in the features a degree of faithful animation in the expression, and he paid much attention to the finishing of his heads, which he performed with a dexterity of art peculiar to himself.

1127

His portrait by Audran, Franciscus de Andrada, Antonius de Brun, John Cuyermans, Francis William Bishop of Osnaburg, and Lucas and John Ambrosius, the two last prints by N. J. Visscher



- 1128 His portrait habited in a hat and mantle, and a ditto without a hat, *both extra fine* 1 1 -
- 1129 Two different prints of his Mother, and two impressions of Jacob Westerbaen Heer Van Brandwyck, *one a proof previous to any inscription, extra rare* 2 2 -
- 1130 Amelia de Solms, Consort of Frederick Henry Prince of Orange, Henrietta Catharina, Albertina Agnes, and Mary, Daughters of Frederick Henry Prince of Orange, *Honthorst pinxit* 13 -
- 1131 Ludovicus Boisatus, Janus Dousa, and Fanciscus Valdesius, Military Commanders, *fine* 1 1 -
- 1132 Alexander VII. Pope, Joannes Boelensz, and Gellus de Bouma, *fine* 11 8 -
- 1133 Henderikus de Booy, Helena Leonora da Sieveri, and Coppenol the celebrated Penman 0 0 -
- 1134 Coppenol the Penman, *a brilliant proof previous to any inscription, rare* 1 13 -
- 1135 Peter Gassendi, Constantine Huygens, and two different prints of Petrus Isbrandus, *fine* 12 6 -
- 1136 Robert Junius, *two impressions of the larger print, with a variation of address, one extra fine, and ditto within an oval* 9 0 -
- 1137 Joannes Merius, Pastor, and Philip Rovenius, Archiepiscopus Philippensis, &c. *very fine* 7 6 -
- 1138 Johannes de Paep, with a View of the Exchange at Amsterdam, *extra fine and rare* 1 5 -
- 1139 Adrianus Mortmans, a Friar Minor, and David Peter de Vries Artillery Master of the States of Holland, *extra rare and fine* 10 -
- 1140 Petrus Scriverius, and Cornelius Vosbergius, *fine and rare* 14 -
- 1141 Joannes Wachtelaer, Pastor of Utrecht, and Josse Vondel, the celebrated Poet, two impressions, one previous to the address of Justus Danckers, *brilliant* 11 6 -
- 1142 A series of portraits at whole length, of Bishops and Martyrs, some of them English, twenty pieces with the title, *very fine* 2 7 -
- 1143 The Four Evangelists, in four pieces, *brilliant* 1 0 -
- 1144 The Holy Family, with Saint John presenting a Pear to the Infant Christ—another Holy Family—the Resurrection, and a bust of a Female richly attired, engraved for the cabinet of De Reynst, *fine* 10 -
- 1145 The Virgin and Infant Christ in the Clouds, surrounded with a host of cherubs, two of which are supporting a wreath over her head, Rubens, pinxit, two sheets, *extra fine* 13 -
- 1146 Ulysses discovered by Achilles at the Court of Lycomedes, Rubens, pinxit, *capital* 9 0 -
- 1147 Saint Francis receiving the Infant Jesus from the hands of the Virgin, Rubens, pinxit, two impressions, with and without the address of De Wit 0 -

- " 10 " 1148 A portrait of a Virtuoso, (usually called Baccio Bandinelli) seated in his cabinet, amidst several pieces of sculpture, *fine*  
 " 12 " 1149 A Boy in conversation with a Girl who has a Mouse in a Trap, and the Cat asleep, with a Rat behind her, *both very fine and rare*  
 " 13 " 1150 The Bohemian Woman and the Rat Catcher, both pieces *very fine*  
 " 14 " 1151 The Rat Catcher, a proof, *very rare*  
 " 12 " 1152 The Strolling Musicians, Ostade, pinxit  
 " 10 " 1153 The Pancake Woman, C. Visscher, invt. et fecit, *fine*  
 " 12 " 1154 The same print, *brilliant*  
 " 14 " 1155 The Dutch Chirurgeon, dressing a Peasant's Wounded Foot, Brauwer, pinx,—a Tippling Party of two Peasants, with an Old Woman, after Ostade, and the Farriers Shop, after Pater de Laer  
 " 11 " 1156 A Party of Five Boors, one playing on a Violin, the other Singing, *two impressions*, one a *brilliant proof*, Brauwer pinx  
 " 12 " 1157 Two Dutch Boors in Amorous Conversation with a Woman, and an Interior Scene, with a Party of Boors called the Skaiters  
 " 10 " 1158 *The Skaiters, a proof previous to any inscription*  
 " 14 " 1159 The Kiln and the Robbery in a Cave, after Peter de Laer, *fine*  
 " 10 " 1160 A group of Cattle, attended by two young Peasants, and landscape by Moonlight, with a Robber leading two horses, Peter de Laer, pinx. *fine*  
 " 12 " 1161 A set of four Landscapes, with Peasants and Cattle, after Berghem, Clement de Jonghe, exc. *very fine*  
 " 2 " 1162 The Coronation of Carolus Gustavus, King of Sweden, *large sheet, fine and rare*

JOHN VISSCHER, brother of the preceding Artist, born at Amsterdam in 1636—His productions are executed in a similar style with that adopted by his brother, and they possess those combination of talents, with the same reputable share of excellencies, which is so conspicuous in the works of the former artist. His etchings from the designs of Berghem, are particularly worthy of admiration, and evince his superior eminence in this branch of the art.

- " 5 " 1163 Portraits of Cornelius Catzius, a Prelate of Haerlem, and Abraham Vander Hulst, Vice Admiral of Holland, *fine*  
 " 1 " 1164 Petrus Proelius and Bernard Somer, Prelates of Amsterdam—Sir Peter Paul Rubens, and Verhelsius, *very fine*  
 " 9 " 1165 The Negro, with his Bow and Arrows, drawn from the life, by C. Visscher, J. Vander Horst, exc. *very fine*

#### LANDSCAPES, AFTER BERGHEM, &c.

- " 10 " 1166 A set of four small landscapes, enriched with figures and cattle, N. P. Berchem, inv. *fine*



- 1167 A set in six pieces ditto, *first address, Just Danckers, exc. extra fine* 17 "
- 1168 Another set, in four pieces, *very fine* 12 "
- 1169 Another set, in four pieces, upright form, *extra fine* 10 "
- 1170 Another set, in four pieces, of the same form as the last, and previous to the inscriptions, *brilliant* 11 "
- 1171 Another set, in four pieces, oblong form and of larger size, *N. Visscher, exc. very fine* 18 "
- 1172 A landscape, with cattle and figures, known by the appellation of the Man with his back naked, and another with a Woman milking a Goat, *N. Visscher, exc. brilliant* 14 "
- 1173 A pair of Landscapes, the Bagpiper, and a Peasant attending Cattle, *F. de Wit, exc. very fine* 17 "
- 1174 A pair of large landscapes, Rocky Scenes, enriched with Peasants attending cattle, *F. de Wit exc.* 18 "
- 1175 The same prints, previous to the address of De Wit, and one a proof, prior to the names of the artists 14 "
- 1176 The Times of the Day, in four pieces, Justus Danckers, *exc. uncommonly brilliant* 29 "
- 1177 Berghem's Ball, representing a 'Party of Peasants dancing and otherwise diverting themselves, in the Interior of a Barn or Stable, the impression previous to the introduction of the privilege, the effect of this piece is admirable' 212 "
- 1178 The same print, of extraordinary brilliancy 39 "
- 1179 A set of four landscapes, with Peasants and Cattle, *W. Romeyn inventor* 10 "
- 1180 Two landscapes, enriched with Halts of Cavalry, after Wou-  
vermans, *fine* 11 "
- 1181 The Accident that befel Prince Maurice and his Retinue, by the Breaking of the Drawbridge, on three sheets, fine and rare 19 "
- 1182 Four pieces of Boors Tippling and Smoaking, after Brouwer  
*Clement de Jonghe, exc.* 14 "
- 1183 Two pieces, Interior Scenes, with Parties of Boors Dancing and Tippling, after Ostade, *brilliant* 29 "
- 1184 The Golden Age, A. Bloemart, invent. J. C. Visscher, *exc.* 10 "

PRINTS by LAMBERT VISSCHER, Brother of  
C. and J. Visscher.

- 1185 Portraits of Johan de Liefde, Vice Admiral of Holland, a grand production, *extra fine* 17 "
- 1186 John de Wit, Pensionaris Van Holland—Frobenius, and one other, *a proof* 10 "

ALEXANDER VOET, born at Antwerp in 1613—He was the disciple of Pontius, and became successively an engraver of distinguished talents. He worked in a free bold style, resembling that of his tutor.

- 1187 The Martyrdom of St. Andrew, Rubens, pinx. large sheet, *brilliant* 10 "

- " 131 1188 St. Augustin, Rubens, pinx. *extra fine*  
 " 108 1189 A Satyr and Nymph, with a basket of fruit, Rubens pinx. *capital*

LUCAS VORSTERMAN, *born at Antwerp, about the year 1580—*

He was bred to the profession of painting under Rubens; but his mind being more inclined towards following the profession of engraving, he prosecuted his endeavours with great assiduity, and eventually succeeded in becoming a great and highly meretorious proficient in this branch of his art. He handled the burin with great ability, and he possessed the art of infusing into his productions a charming effect, without attending to the mechanical regularity of strokes. He was peculiarly happy in his transcripts from Rubens and Vandyck.

- " 76 1190 Portraits of Wolfgang, William, Count Palatine—Leopold, William, Archduke of Austria—John, Count of Nassau, and Charles, Duke of Bourbon  
 " 13 1191 Claudius a Salmasia, and Octavio Piccolomineo de Arragona, *fine and scarce*  
 " 10 " 1192 Hieronymus de Bran, and Paul Bernard, Comes de Fontaine, *very fine*  
 " 76 1193 Charles I. King of Great Britain, and Thomas Howard, Duke of Norfolk, with the Staves as Earl Marshal, after Holbein  
 " 19 1194 The last mentioned print, *brilliant*  
 " 14 " 1195 Lot with his Family quitting Sodom—Job tormented by Devils, both after Rubens, and two Saints kneeling before the Virgin, after Michael Angelo Caravaggio  
 " 12 " 1196 Saint Francis receiving the Stigmatics, Rubens pinx. *extra brilliant*  
 " 20 " 1197 Six pieces, single figures, a Man drinking—another drawing his Sword—one with a Viper in his cap, diverting himself with a squeaking Pig, &c. *all of them fine proofs*  
 " 14 " 1198 A Party of Boors fighting, within a landscape, Breughel, pinx, and the Satyr and Traveller, after Jordaens  
 " 190 1199 A Party playing at Backgammon, with a Lady playing on the Guitar, A. de Coster, pinxit. *fine*

- " 96 1200 Portraits of Leopold, Emperor of Hungary, by S. WIELLEMS, and six others, by Conrad Waumans, and ELIAS WIDEMAN—William III. and Dirick Cuerenhert, by Zylvelt  
 " 12 " 1201 Eight fine portraits of the Princes of Orange and Nassau, in ovals formed of olive branches  
 " 10 " 1202 The Adoration of the Kings, after Rubens, and Saint Nicholas reproving the Emperor Constantine, after C. Schut, both by WITDOEC, *capital*  
 " 108 1203 The Ascension of the Virgin, by ditto, after Rubens, fine, and one other



JOHN GEORGE WILLE, born in the year 1717, at Königsberg, in the Circle of the Upper Rhine, in the Principality of Upper Hesse—In his youth he commenced his travels, and bent his course to Strasbourg. In this city he met with Schmidt, whose circumstances were similar with his own, and whose pursuit accorded the same object. They immediately resolved to proceed to Paris, where they arrived in the year 1736. The talents of these two young artists were then in some degree conspicuous: they immediately obtained employment under Odieuvre, to engrave a series of portraits of celebrated characters.

Their emulation was to be great in their profession, and they exerted their genius and abilities to outvie each other in examples of skill. They both handled the burin with admirable dexterity, but Wille exercised all his art to infuse into his productions the most exquisite execution in the finishing of his works; and those prints which we observe are from the cabinet pictures of those inimitable painters, Gerard Dow, Mieris, Metz, Netscher, and others, possess all the fine traits and peculiar excellencies appertaining to such beautiful models: in short, no person was more competent to engrave from such examples of superior finishing.

The following collection of his works are incomparably fine, and are enriched with a number of select proofs and singular variations.

- 1204 Portrait of John George Wille, by himself, and a ditto, by Ingouf " 170 "
- 1205 Prosper Cardinalis Columna de Scirra, and a portrait of another Cardinal, *proof, without the name* " 10 "
- 1206 Louis, Dauphin of France—Maria Theresa, Dauphiness of France—Charles Frederic, Margrave of Baden, and one other " 15 "
- 1207 Frederic II. King of Prussia, *two different prints, fine* " 9 "
- 1208 Charles Louis Augustus, Fouquet de Belle-isle, *fine* " 15 "
- 1209 Nicholas René Berrier, Minister of State, &c. " 106 "
- 1210 *The same print, a brilliant proof, previous to any inscription, or names of the artists* " 1 "
- 1211 Jean de Boullongne, Contrôleur General des Finances, etc. *brilliant proof* 2 14 "
- 1212 Hieronymus Von Erlach—Schultheiss der Stad, und Republik Bern, &c. *very fine* " 5 "
- 1213 Tycho Hoffman, Secretary to the Chancellor of the King of Denmark, and Member of the Royal Society of London—Claude Nicolas Lecat, Member of the Academies of Paris, London, &c.—Marguerite Elizabeth de Largelliere, and Francois Louis de Neuville " 165 "
- 1214 Woldemar de Lowendal, Mareschal de France, and Abel Francois Poisson, Marquis de Marigny " 19 "
- 1215 Abel Francois Poisson, Marquis de Marigny, *a fine proof with the arms* " 12 "
- 1216 *The same print, a brilliant proof, previous to the arms or any inscription* 2 10 "
- 1217 Jean Baptiste Masse, Painter, and Director of the Royal Academy of Painting in Paris, *extra fine* " 170 "

- 1218 Louis Phelypeaux, Comte de Saint Florentine, &c. and Francois Quesnay sitting in his study, *fine*
- 1219 *The last mentioned print, a brilliant proof*
- 1220 Jean Martin Priesler, an engraver—Joseph Parrocel, a painter, and Maurice de Saxe Marechal de France, *fine*
- 1221 Henry Benoist second Son of James Stuart and Charles Stuart the Pretender
- 1222 Portrait of a Soldier of the Swiss Guards, *fine proof*
- 1223 A Holy Family, entitled "Repos de la Virge" Dietricy pinxit. *very fine*
- 1224 *The same print, a fine proof with the title and arms*
- 1225 *The same print, previous to the arms or any inscription, extra fine*
- 1226 Hagar presenting Sarah to Abraham, a brilliant proof, previous to the arms or any inscription, an exquisite piece of art, Dietricy pinxit
- 1227 Les Soins Maternels et les Delices Maternelles, proofs, peint par P. A. Wille
- 1228 *The same prints, previous to the arms or any inscription, very fine*
- 1229 Tante de G. Dow—Gerard Dow, pinxit
- 1230 *The same print, a fine proof*
- 1231 La Philosophe du Temps Passe—P. A. Wille pinxit—La Tricoteuse Hollandoise, Mieris pinx. et Soeur de la Bonne Femme de Normandie, P. A. Wille, pinx. *fine*
- 1232 La Bonne Femme de Normandie et le Soeur de Bonne Femme, both *very fine*
- 1233 La Liseuse et La Devideuse, Mere de G. Dow—G. Dow, pinx.
- 1234 La Cuisiniere Hollandoise et La Gazetiere Hollandoise, after Metzu, *fine*
- 1235 La Maitresse D'Ecole—P. A. Wille pinx. et Jeune Jouer, d'Instrument, apres Schalken
- 1236 A Girl holding a Bird; entitled "Petite Ecoliere, and a proof of the same, Schenau pinx
- 1237 A Boy blowing Bubbles, called le Petit Physician, after Netscher, *proof*
- 1238 L'Observateur Distrain—Peint, par Mieris, *brilliant*
- 1239 *The same print, a choice proof*
- 1240 Two Peasants Smoking, entitled Bon Amis, *proof*
- 1241 *The same print, a proof before the arms, very fine*
- 1242 Le Marechal des Logis engaging with two Robbers who have bound a Girl to a Tree and have plundered her, *fine proof*, P. A. Wille pinx.
- 1243 Instruction Paternelle, after Terburg, a beautiful production
- 1244 *The same print, a fine proof*
- 1245 Le Concert De Famille, after G. Schalken, *capital*
- 1246 Musicians Amibulans, Dietricy pinx. a capital production, *extra fine*



- 1247 Les Offres Reciproques, Dietricy pinx. *very fine*  
 1248 *The same print, an unique proof, with a piece of Rock and Foliage etched in the lower margin, brilliant*  
 1249 Six etchings of Banditties and Soldiers, after Parrocel, and three etchings of landscapes, *fine and scarce*  
 1250 A capital portfolio bound in russia, containing one hundred leaves, stout Dutch paper, size 22 inches wide by 33 inches high

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## ELEVENTH DAY's SALE,

TUESDAY, the 20th of FEBRUARY, 1810.

PAUL REMBRANDT GERRETZ, *born 1606, at a Village near Leyden*—He was usually called Van Rhy, an appellation given him from the place where he spent his youthful days, being near the borders of the Rhine.

At an early age he gave evident tokens of a genius for painting. He received his first instructions from Swaneburg, secondly from P. Lastman, and finally with Jacob Pinas, from whom he acquired that taste for a strong contrast of light and shadow, which he ever after so happily cultivated. In his early practice he painted in the manner of Mieris, his productions being highly finished; but he afterwards adopted a style bold and forcible, to such a degree that none has ever excelled him. Some of his pupils followed his track very closely, but in the end never reached to that summit of excellence that is so conspicuous in his works. He evinced strong proofs of a fertile imagination in his compositions, but his ideas were not classical, nor did his designs possess that degree of grandeur, which the solemnity of the composition demanded; nor had he a notion of copying nature in her graceful forms; yet he atoned for these deficiencies by the wonderful powers he produced in his works—His characters at times are expressed with uncommon animation; his execution was rapid, and his skill in uniting the tints, produced a magic effect, which charms the beholder and creates his astonishment.

We discover in his etchings, the very counterpart of his pictures; the same fire, animation, effect, and spirited execution, with all his other excellencies or characteristics, pervade nearly throughout the whole of them.

In the following collection are many of his superior productions, particularly his portraits and landscapes, some of which possess indescribable merit and excellence.

*The arrangement is made agreeable to Mr. Daulby's Catalogue of the works of this master.*

### PORTRAITS OF REMBRANDT AND BUSTS WHICH RESEMBLE HIM.

LOT

- 1 **F**OUR small heads, No. 2, No. 3, No. 14, and No. 1 in the supplement
- 2 Four ditto, Nos. 14, 18, 19, and 20, *all fine*
- 3 Portrait of Rembrandt, No. 22, ditto holding a Sabre, No. 23, ditto with his Wife in one piece, No. 24
- 4 Ditto in the Mezetin Cap and Feather, No. 25, and a small bust of ditto

- 27 = 5 A fine portrait of Rembrandt, No. 26, an exquisite production, and before the cap was finished, extra fine and rare  
 25 = 6 Portrait of Rembrandt Drawing, No. 27, two impressions, both very fine, one printed clear, the other with the bur  
 100 = 7 Portrait of Rembrandt in an oval, No. 28, fine, and an inferior impression

## SUBJECTS FROM SCRIPTURE HISTORY.

- 74 = 8 Adam and Eve, No. 29, fine  
 11 = 9 Abraham sending Hagar and Ishmael away, No. 31, very fine  
 11 = 10 Abraham Entertaining the Angels, No. 30, two impressions, one with the bur, Abraham with his Son Isaac, No. 32, and Abraham in the act of commencing the Sacrifice of his Son, No. 33, very fine  
 213 = 11 Jacob lamenting the supposed Death of Joseph, No. 35, Joseph and Potiphar's Wife, No. 36, and Joseph reciting his Dream to his Brethren, No. 37  
 115 = 12 Joseph reciting his Dream, No. 37, two impressions, one being before the introduction of the additional shadows, rare and fine  
 11 = 13 Gideon's Sacrifice, No. 38, and the Triumph of Mordecai, No. 39, fine  
 2126 = 14 The Triumph of Mordecai, No. 39, with the bur, most brilliant  
 436 = 15 Tobit, No. 41, and the Angel ascending from Tobit and his Family, No. 42, both fine  
 17 = 16 The Angel appearing to the Shepherds, No. 43  
 22 = 17 The same print, very fine  
 106 = 18 The Nativity, No. 44, the Circumcision, No. 46, and the Circumcision, No. 47, extra fine  
 126 = 19 The Presentation of Jesus in the Vaulted Temple, No. 49, and the Presentation, No. 51, two impressions, one very fine  
 106 = 20 The Presentation in the Vaulted Temple, No. 49, brilliant  
 116 = 21 The Flight into Egypt, No. 52, two different impressions, and the Holy Family Crossing a Rill, No. 55  
 11 = 22 The Return from Egypt, No. 54, extra fine and rare  
 112 = 23 The Flight into Egypt, in the style of Elsheimer, No. 56, fine and scarce  
 10 = 24 The Rest in Egypt in a Wood, No. 57, and two pieces of No. 58, the Holy Family seated on a Bank and a Man with a Pen  
 12 = 25 The Holy Family, No. 62, Jesus Disputing with the Doctors, No. 63, two different designs of the same subject, being Nos. 64 and 65  
 106 = 26 The Little La Tombe, No. 66, and the Tribute to Caesar, No. 67, fine  
 2126 = 27 The Little La Tombe, No. 66, with the bur, most brilliant



- 28 Jesus Christ Driving the Money Changers out of the Temple, *first state*, No. 69, the Prodigal Son, No. 70, and Jesus Conversing with the Samaritan Woman, two designs, Nos. 71 and 72 14 "
- 29 The Resurrection of Lazarus, No. 74, *very fine* 10 "
- 30 Our Lord Healing the Sick, usually called the Hundred Guilder, No. 75 17 "
- 31 The same print, *a stronger impression* 3 "
- 32 Jesus Christ Healing the Sick, No. 76, *fine and rare* 10 "
- 33 Our Lord in the Garden of Olives, No. 78, *two impressions, one extra fine with the bur* 10 "
- 34 The Crucifixion of Christ, No. 81, *an oval, extra fine*, and the little Crucifixion, No. 82 70 "
- 35 The Ecce Homo, No. 83, *a grand production* 15 "
- 36 The Descent from the Cross, No. 84; *ditto* 3 "
- 37 The Dead Body of Christ being Released from the Cross, No. 86, *two impressions, one with the bur, and the Funeral of Jesus*, No. 88 12 "
- 38 Our Lord and the Disciples at Emaus, No. 90, *with the bur, capital* 10 "
- 39 Our Lord and the Disciples at Emaus, No. 90, the same subject differently designed, No. 91, the Decollation of St. John, No. 92, *two impressions* 15 "
- 40 Saint Peter and Saint John at the Beautiful Gate of the Temple, No. 94, *two impressions with variations* 15 "
- 41 The Death of the Virgin, No. 97, *fine* 13 "
- 42 The Baptism of the Eunuch, No. 95, the Death of the Virgin, No. 97, and the Martyrdom of Saint Stephen, No. 98, *two impressions, one extra fine* 14 "

### SAINTS AT DEVOTION, WITH OTHER SUBJECTS OF MORALITY.

- 43 Saint Jerome sitting at the foot of a Tree, No. 100, *capital*, ditto kneeling at Devotion, No. 101, *two impressions, one very fine*, and the same subject, No. 103 15 "
- 44 Saint Jerome sitting before the trunk of an old Tree, No. 102, *very fine* 15 "
- 45 Saint Francis at Devotion, No. 107, Youth surprized by Death, No. 109, and a Man Meditating, No. 110 19 "

### VARIOUS SUBJECTS OF FANCY.

- 46 The Star of the Kings, No. 112, two pieces of Huntsmen attacking Lions, No. 113, the Blind Bagpiper, No. 115, and the Rat Killer, No. 117 100 "
- 47 The Goldsmith, No. 119, the Pancake Woman, No. 120, a Game or Diversion called the Sport of Kolf, No. 121, and the Jews Synagogue, No. 122 10 "

- 16 48 An Allegory called Fortune, No. 123, and the Marriage of Jason and Creusa, No. 124  
 34 49 The Corn Cutter, No. 125, *extra fine and rare*  
 11 50 The Mountebank, No. 127, the Draughtsman, No. 128, Peasants Travelling, No. 129, the Jew with the high Cap, No. 131, an Old Man with a Boy, No. 132, and a Man Playing at Cards, No. 135, two impressions with variations  
 125 51 The Man on Horseback, No. 138, the Polander, No. 139, an Old Man, half length, No. 141, an Old Man leaning on a Stick, No. 144, and the Persian, No. 145  
 196 52 The Hog, No. 152, *fine*

## BEGGARS.

- 406 53 Nos. 156, 161, 164, 166, 167 and 168  
 11 54 A Beggar seated on a Bank, No. 168, Beggars at the Door of a House receiving Alms, No. 170, and two different, No. 171, *very fine*

## FREE PIECES.

- 156 55 The Friar in the Straw, No. 179, and the Flute Player, No. 180, *fine*  
 20 56 A Man making Water, No. 182, and a Woman similarly occupied, No. 183, *fine*

## ACADEMICAL SUBJECTS.

- 19 57 A Painter drawing from a Model, No. 184, a Man naked, No. 185, and the Bathers, No. 187, two impressions, *one very fine*  
 21 58 A Woman sitting before a Dutch Stove, No. 189, *two impressions with considerable variations*  
 40 59 A Woman with her Feet in the Water after Bathing, No. 192  
 19 60 A Woman naked seated on the Bank of a River, No. 193, and a back view of a Woman naked, No. 197, *both fine*  
 14 61 Venus with Cupid's Arrow, No. 194, *fine*

## LANDSCAPES.

- 10 62 A View of Amsterdam, No. 202  
 119 63 A Landscape with a Peasant carrying a pair of Milk Pails, No. 205, *very fine and rare*  
 15 64 A Village near a High Road, No. 209, *first impression, extra fine*  
 186 65 A Village with a square Tower, No. 210  
 36 66 The same print with the bur, *most brilliant*  
 11 67 A Farm House and Barn, No. 211, *very fine*  
 212 68 A Landscape with a Vista, No. 214, *extra fine and rare*



- 69 A ditto with Cattle, No. 216, and a ditto with an Obelisk, No. 218, *both fine* 7 14 "
- 70 A Village with a Canal, No. 219, *very fine* 2 10 "
- 71 A Village with a Canal, No. 219, and a large Landscape, with a Sail of a Mill seen above a Cottage, No. 222, the last is *very fine* 1 10 "
- 72 A Landscape with a Grotto, No. 223, *rare* 1 2 "
- 73 A Cottage partly surrounded with white Pales, No. 224, *first state, brilliant* 2 " "
- 74 The Good Weigher's Field, No. 226, *fine and scarce* 7 13 "
- 75 Rembrandt's Father's Mill, No. 225, and a Landscape with a Cow drinking, No. 228 1 11 "

## PORTRAITS OF MEN.

- 76 A Man in an Arbour, No. 237—an old Man, No. 240, and a Man with a Crucifix, No. 241 2 11 "
- 77 The Man with a Crucifix, No. 241, *very fine* 1 10 "
- 78 An old Man with a large white beard, No. 242, a Man with a fur cap and his beard short, No. 243, Abraham Vander Linden, No. 244, and an old Man with his cap divided, No. 245 1 12 "
- 79 Janus Silvius, No. 246, *most brilliant*, with the copy by Savery 1 10 "
- 80 A young Man musing, No. 248, Manasseh Ben Israel, No. 249, and Doctor Faustus, No. 250 1 17 "
- 81 Renier Hansloe, No. 251, *fine* 1 14 "
- 82 Clement de Jonghe, No. 252, *ditto* 1 14 "
- 83 The same print, *previous to the arch at top and other variations, very fine and rare* 1 14 "
- 84 Ditto with less work than the last, *brilliant and rare* 2 0 "
- 85 Abraham France, No. 253, *very fine* 1 10 "
- 86 Young Haring, No. 255, *impression before the landscape, extra fine, and the same print in its reduced state* 3 10 "
- 87 John Lutma, No. 256, *with a reverse* 1 " "
- 88 The same print, before the window and bottle were introduced, a *superb impression* 1 14 "
- 89 John Asselyn, No. 257, *fine* 1 9 "
- 90 Ephraim Bonus, No. 258, *extra fine* 2 14 "
- 91 Wtenbogardus, No. 259, *brilliant* 1 10 "
- 92 John Cornelius Sylvius, No. 260, *rare and fine* 1 7 "
- 93 Wtenbogardus, the Banker or Gold Weigher, No. 261, *in its second state, very fine* 1 7 "
- 94 The same print in its original state, *capital* 3 0 "
- 95 The copy of the same, by Captain Baillie 1 10 "
- 96 The Great Coppenol, No. 263, *rare* 1 9 "

## FANCY HEADS.

- 97 Three Oriental Heads, No. 266, a young Man in a mezzetin cap, No. 267 1 0 "

- " 96 98 An old Man with a large beard, No. 268, an old Man bald, No. 269, and two different of a Man bald-headed, No. 270
- " 116 99 An old Man in an oval, No. 272, an old Man with his head bald, No. 273, an old Man in a high fur cap, No. 276, a Man with his beard from ear to ear, No. 277, and a Man, No. 280, *some fine and scarce*
- " 100 100 Bust of a Man resembling Rembrandt, No. 281, Profile of a bald old Man, No. 282, and the Bust of a Man in a fur cap, *two impressions, one extra fine*
- " 101 101 An old Man with a white beard, No. 286, a young Man, No. 287 and a Man with a broad-brimmed hat, No. 288, *very fine*
- " 19 102 An old Man, No. 292, a portrait resembling Rembrandt, No. 293, a ditto laughing, No. 294, a ditto, No. 297, and the Head with a mutilated cap, No. 298, *fine*
- " 19 103 A Man, his head bald, No. 302, a Man asleep, No. 303, a grotesque Head, with his mouth open, No. 306, and a portrait of an Officer, No. 309

## PORTRAITS OF WOMEN.

- " 104 104 The Jewish Bride, No. 311, *very fine*
- " 105 105 Saint Catherine, No. 312, portrait of an old Lady, No. 318, and a young Women reading, No. 314, *very fine*
- " 136 106 Rembrandt's Wife, No. 316, an old Lady, No. 317, Rembrandt's Mother, No. 318, and two pieces of old Women, etched no lower than the chin, No. 319 and 320, *very fine*
- " 13 107 An old Woman, No. 321, a Woman with a basket, No. 323, a Morisco, No. 324, and the Head of Rembrandt, with other Studies, No. 329
- " 15 108 A Woman in a large hood, No. 326, and a sheet of sketches, Rembrandt's Wife, and five other Heads, No. 331, *rare*
- " 21 109 Three Heads of Women, two pieces, Nos. 333 and 334, and a sketch of a Tree and other subjects, No. 339, *all very fine*
- " 14 110 Twenty tracings and imitations from very rare prints, by Rembrandt, *chiefly landscapes*

*End of the Eleventh Day's Sale.*



## TWELFTH DAY's SALE.

WEDNESDAY, 21st of FEBRUARY, 1810.

### *Etchings by the Pupils of Rembrandt.*

- LOT 111 **T**HE Family in a Room, by FERDINAND BOL, and Esau selling his Birth-right to Jacob, by VERBECQ

### JOHN LIEVENS.

- 112 Portrait of Vondel the Poet, *two impressions, with variations in the address, both very fine*  
 113 Daniel Heinsius—Jacob Gouter and Ephraim Bonus, *very fine*  
 114 A bust of a Man and 5 smaller ditto of Men and Women, *very fine*  
 115 Bust of a Man, front view, with short frizzly Hair and Beard, and a Ring in his left Ear, and three other busts of old Men, and an old Woman, *extra fine and rare*  
 116 The Virgin presenting a Pear to the Infant Jesus, and a Man kneeling in the attitude of Devotion, pouring a Liquid from a Bottle on the top of an upright Stone or Altar, near the trunk of a Tree, *fine and rare*  
 117 The Raising of Lazarus, *a fine composition*  
 118 The same print, *first state, with curious variations from the last, fine and rare*  
 119 St. Jerome, with a Crucifix, sitting within a Cavern, *fine and rare*  
 120 A Hermit or Saint with a Cowl on his Head, sitting on a Bank, with a Crucifix reared against a Rock, and a larger piece representing the same figure within a dark Grotto, *both very rare*  
 121 Mercury and Argus, and another piece representing Boors Quarrelling over their Cards, with Death ending the Dispute, *fine and scarce*

### JOHN GEORGE VAN VLIET.

- 122 Eight, a set of Beggars, Pedlars and a Rat-catcher, *very fine*  
 123 Two capital busts of Philon the Jew, and a Polander, *both extra fine*  
 124 A bust of an Officer, nearly in profile, with long hair, Cap and Feather and a Philosopher in his Study, reading, before him is a Globe, &c. *very fine*

- 125 Nine pieces of the set of Trades, the Carpenter—the Turner—the Baker—the Bricklayer—the Blacksmith—the Whitesmith—the Hatter—the Weaver, and the Sailmaker, *fine*
- 126 Four pieces, a Man seated on a hamper, conversing with his Wife—the Rat-Killer—the Barber Surgeon, and a Party Playing at Cards, *all fine and rare*
- 127 Two large pieces representing the Senses of Feeling and Tasting, a Barber Surgeon is dressing a Man's Foot, the other a Woman frying Pancakes, another Woman eating of them, while a Man is drinking out of a large pitcher, *both very fine*

### PAINTERS ETCHINGS:

For a reference to the distinctive excellencies of the following eminent Painters, vide Pilkington's Dictionary of Painters, also Bartsch's Peintre Graveur, and Manual des Arts, par Huber et Rost.

The following collection forms a choice sample of etchings, chiefly by the most eminent Flemish, Dutch and German artists. Among them are many of the finest and rarest examples of infinite beauty, and of superior impression.

#### JOHN VAN AKEN.

- 128 Four Views on the Rhine, after Sachtleven, and another Landscape from his own design, called by Bartsch "Les Voyageurs à Cheval."

#### W. BASSE.

- 129 Three beautiful Landscapes, enriched with groups of Satyrs and Nymphs dancing, and practising different Gambols, and two smaller pieces by ditto, *extra fine and rare*

#### W. BAUR.

- 130 Twelve pieces, representing Men of different Nations, in groups, conversing, and in the attitude of exchanging Acts of Politeness, *fine and rare*

#### CORNELIUS BEGA

- 131 Nine pieces, Dutch Topers and others in Amorous Conversation, *very fine*

#### NICHOLAS BERGHEM.

- 132 Six pieces of Sheep, usually called the Woman's Book, with the address of Clement de Jonghe, *exceedingly choice*
- 133 Eight pieces of Sheep, forming a different set, also called the Woman's Book, with the address of Clement de Jonghe, *extraordinary fine*



- 134 The same set, *with the prior address of Theodore Matham, and before the numbers, extra rare, and in the purest condition* 44 -
- 135 Eight pieces of Goats, forming a set called the Man's Book, previous to the numbers, *extra fine and rare* 112 -
- 136 Four pieces, forming a set of Cows, Horses, &c. in groups, *most brilliant* 19 -
- 137 Five pieces, forming a set of groups of Cattle, with Peasants, called the Senses, *fine and rare* 26 -
- 138 Six pieces of Cows, forming a set called the Milk Pails, *rare and remarkably fine* 28 -
- 139 The Watering Cow, first state, previous to the address of F. de Wit, *extra fine* 11 -
- 140 Peasants attending Cattle near a group of Ruins, *Berghem's largest etching, extra fine* 14 -
- 141 *The same print, in the first state, with Berghem's name etched in by himself, of the most brilliant cast, and in the highest state of purity, extra rare* 7 -

## CORNELIUS BLEKER.

- 142 A Man and Woman conversing near a Fountain, with a group of Sheep near them, and another piece wherein a Woman is Milking a Cow, *fine and rare* 19 -

## CORYN BOEL

- 143 Seven pieces of Villagers Recreating and Men Smoaking, all after Teniers, *fine* 110 -

## JOHN BOTH.

- 144 The set of ten Landscapes, *wanting one of the pieces, of remarkable fine quality, raris* 315 -
- 145 Five pieces, forming a set called the Senses, from the designs of Anthony Both 110 -

## ANTHONY BOTH.

- 146 Two different pieces of Hermits at Devotion—the Temptation of St. Anthony, and two others pieces of groups of Tippling Parties, *extra rare and fine* 215 -

## BARTHOLOMEW BREËMBERG.

- 147 Eight small Landscapes with Ruins of Buildings, *fine and rare* 19 -

## MARC DE BYE.

- 148 Twenty-four pieces of Groups of Cows, after Paul Potter 27 -

## ADRIEN VANDER CABEL.

- 149 Six Landscapes, Romantic Scenes, *very fine* 17 -

## ANTONIO CANALETTI.

- 150 Nine pleasing Views in Venice, *fine*

## GIOVANNI BENEDETTO CASTIGLIONE.

- 151 Nineteen Studies of Heads and compositions from Scripture History, *very spirited*

## FRANCOIS CHAUVEAU.

- 152 Nine etchings of Masks, *singular designs*

## JACOPO CORTESI, CALLED BORGOGNONE.

- 153 Eight pieces, *forming a set of Battles, etched with uncommon spirit, brilliant and extra rare*  
 154 The large set of Battles in four pieces, *most capital*

## ALBERT CUYP.

- 155 Six pieces of Groups of Cows, *fine*

## DANCKER DANCKERTS

- 156 Four, a set of oblong Landscapes with Cattle, after Berghem with the address of P. Schenk  
 157 A Landscape with a Party Hunting a Stag, and a ditto with a Brook and Peasants Watering Cattle, both after Berghem, *fine*  
 158 The Bird Catcher in a Landscape after Berghem, and a View near the Sea Coast with Smugglers conveying Goods to a Vessel, after Wouvermans, *finely etched by Justus Danckerts*

## J. DASSONVILLE.

- 159 Fifteen pieces, compositions of Boors Carousing, and Parties of Peasants in Conversation, *very fine*

## LOUIS DE DEYSTER

- 160 Three pieces, the Deluge, Noah's Sacrifice, and St. Jerome, *neither of these are enumerated by Bartsch in his description of this master's works, extremely rare*

## ADRIAN VAN DIEST.

- 161 Two fine etchings of Landscapes, *very rare*

## CHRISTIAN W. ERNEST DIETRICH.

- 162 Twenty-one Landscapes, Rustic and Rural Scenery  
 163 Seven larger ditto  
 164 Ten, the Nativity, Philip Baptising the Eunuch, &c.  
 165 Eight, the Bagpiper and Ballad Singers, &c.



## JACOB VANDER DOES.

- 166 A group of Sheep within a Landscape, the only piece by the hand of the artist. Vide Bartsch, Peintre Graveur, vol. 4, p. 189 570

*This piece is one of the rarities copied by Bartsch; but this impression is an unfinished proof, previous to the finishing the foreground, and before the head of the fifth sheep was introduced, extra rare*

## F. P. DUFLOS.

- 167 Seven spirited etchings of Landscapes, marked F. P. Duflos, *pinx et fecit* 9

## GASPAR DUGHET, CALLED GASPAR POUSSIN.

- 168 Four Landscapes in circles, *rare* 22  
 169 Four ditto, oblong, previous to the address of Mauperche, *extra fine and rare* 4

## CORNELIUS DUSART.

- 170 The large Tabagie, containing a group of Dutch Boors, one playing on a violin, *fine and scarce* 110  
 171 The large Village Festival, *uncommonly fine and rare* 2

*Prints in Mezzotinto, by Ditto.*

- 172 A Party of Boors regaling, one playing on a Violin, while another is singing, *fine and rare* 113  
 173 Two Men, one playing on a Hurdy-gurdy, the other on a Guitar, with the etching of the same, *extra rare and fine* 21

## ALBERT VAN EVERDINGEN.

- 174 Twenty-seven etchings of Landscapes, rocky and woody scenes, *fine impressions* 23

## FRANCIS PAUL FERG.

- 175 A set of Landscapes, enriched with figures, in nine pieces, *fine* 13

## ALBERT FLAMEN.

- 176 Twelve pieces, representing different Fishes of the Sea, introduced in appropriate landscapes on the Sea Coast, *extra fine* 25  
 177 Twelve similar pieces of Fresh Water Fish, *equally fine* 41  
 178 Six, a set of views in France, *very beautiful* 210  
 179 Twelve, a set of Views, entitled "Topographia Augustiniani," *very fine* 23

## JOHN FYT.

- 2128 180 Eight small pieces of Cows, Goats, Foxes, &c. *extra rare and very fine*  
 490 181 Eight, the set of Dogs, *most brilliant*

## JOHN GROENSVELT.

- " 11 " 182 Six pieces, a set of Landscapes, with Cattle, after Berghem, *fine and scarce*

## CAREL DU JARDIN.

- 123 183 The portrait of Vos and five of his largest Landscapes, *fine*

## JOHN VANDER MEERE DE JONGHE.

- " 15 " 184 A group of three Sheep and two Lambs in a rich Landscape, *extra fine and scarce*

## JAMES JORDAENS.

- " 126 185 Three Historical, Jupiter and Io, Jupiter suckled by the Goat Amalthea, and a Group of Peasants in a Landscape, one stopping an Ox, *extra fine*

## CHRISTOPHER W. KOLBE,

- " 11 " 186 Four Landscapes and Studies of Trees, *capital*

## PETER DE LAER, called BAMBOCCIO.

- " 70 187 Six, a set of Horses, and three smaller pieces representing a Woman seated on a Bank, a Man on Horseback, and a small Landscape  
 21 " 188 Eight pieces, forming a set of different Groups of Cattle, *most brilliant and rare*

## FRANCIS LONDONIO.

- " 17 " 189 Twelve pieces, forming a set, Peasants with Groups of Cattle, on blue paper, heightened with white

## HENRY MAUPERCHE.

- " 4 " 190 Four fine Landscapes with Figures, in the style of Gaspar Poussin, *very fine and scarce*

## PETER MOLYN.

- " 1 " 191 Two Landscapes, enriched with Groups of Peasants, and two others, somewhat smaller, *rare*

## ISAAC MOUCHERON.

- 23 192 Six Landscapes, after Gaspar Poussin, *fine and rare*



## CLAES CORNELIUS MOYAERT.

- 193 Six Landscapes comprising the History of Jacob, *fine and scarce* 1 10

## HENRY NAIWINX.

- 194 Six Landscapes of the upright set, *extra fine and rare* 2 15

## J. VANDER NOORT.

- 195 A Landscape ornamented with Ruins, after Peter Lastman, and a ditto with a Group of Cattle and a Milk Maid near a Tree, after P. de Laer, J. V. N. fecit, 1644, *extra fine*, N. B. In the common impressions the names of these artists are erased, and P. Pott. substituted in its place 1 0

## J. VANDER NYPOORT.

- 196 Three Cabarets with Peasants Smoaking, Tippling, &c. and the Dentist or Dutch Alchymist, *very fine and extra rare* 1 0

## P. G. VAN OS.

- 197 Six, a set of Landscapes containing Cattle, *proofs previous to the numbers and name of the artist on the title, fine and rare* 1 1  
198 A large Landscape, a young Bull and three Sheep occupying the fore ground, *very fine* 1 1

## ADRIAN OSTADE.

- 199 *His works in fifty pieces with his portrait, and fourteen variations, extra fine* 9

## W. PANNEELS

- 200 Fourteen Historic compositions from Rubens, *fine* 10

## PAUL POTTER.

- 201 A Landscape with a Man driving Cows, *the reduced state of the plate*, and another Landscape with a Shepherd Piping to his Flock, *Clement de Jonghe excudit, fine and rare* 1 19  
202 Eight, a set of etchings of Cattle, called the Bull Book, *with the address of Clement de Jonghe, fine and rare* 2 19  
203 Eight, another set of Cattle, representing a single Cow or Ox in each of the Landscapes, *F. de Wit excudit* 2 12  
204 Five, the set of Horses within Landscapes, *extra fine and rare* 9 2

## ABRAHAM RADEMAKER.

- 205 Forty-seven Views in Holland, *fine impressions* 9

## FRANCIS RECHBERGER.

- 206 Four, a set of Landscapes, *rural scenery* 10

## CHARLES REINHART.

- 10 " 207 Twelve pieces, compositions of Cattle, introduced in Landscapes, *very fine*

## JOHN ELIAS RIDINGER.

- 1 0 " 208 Four, a set of Landscapes enriched with Groups of various sorts of Birds, *extra fine and scarce*  
 1 1 " 209 Four, the set of Bears, *very fine*  
 12 6 " 210 Ten, the set of Monkeys, *capital impressions*  
 10 " 211 Four, the Den of Lions, after Rubens, the Battles between a Tiger and a Buffalo, and the Leopard and the Ass, *fine*  
 1 2 " 212 Eight of Forest Scenery, with methods of catching Foxes, Stags, &c. *very fine*  
 1 10 " 213 Eight, the set of Lions, *capital*  
 1 " " 214 Six, the set of Camels and Dromedaries, *fine and scarce*  
 1 15 " 215 Five large pieces of Forest Scenery with Deer, Boars, &c.  
 15 " " 216 Twenty-three, a set of different Wild Animals, shewing their different Haunts, with impressions of their Feet beneath the Landscape  
 4 10 " 217 Thirty pieces of Hunting Scenery, and the Methods of Catching various sorts of Wild Animals, *a capital set*  
 1 12 " 218 Seven pieces of Wild Animals, with their Lurking Places, copied from Ridinger, by J. S. MULLER

## M. RODERMONT.

- 136 " 219 Portrait of Joannes Secundus, *fine and rare*

## ROELANT ROGHMAN.

- 27 " 220 Six, a set of Forest Scenery, *fine and scarce*  
 1 2 " 221 Fourteen, a set of oblong Landscapes or Views in Holland, *very fine*

## GERTRUYDT ROGHMAN.

- 1 5 " 222 View of a Castle, entitled "T. Huys Te Zuylen," *very fine*

## JOHN HENRY ROOS.

- 2 " " 223 Six, a set of groups of Cattle, entitled "Beest Boekje 2de deel, *fine and scarce*

## SIR PETER PAUL RUBENS.

- 1 10 " 224 St. Catharine, at whole length foreshortened, *extra fine and rare*

## JACOB RUYSDALE.

- 1 2 " 225 Three Landscapes, Woody Scenery, with Cottages, *very fine*  
 1 15 " 226 Two ditto, a group of Trees on a Bank, and the Corn Field, *fine and rare*

*End of the Twelfth Day's Sale.*



# THIRTEENTH DAY's SALE.

THURSDAY, FEBRUARY 22, 1810.

## PAINTERS ETCHINGS.

HERMAN AND CORNELIUS SACHTLEVEN.

- LOT  
227 **T**WO Landscapes, by Herman, and five of Animals, by Cornelius, *fine and scarce* " 14.  
228 The Elephants and other Animals, within a Balustrade, in a Garden, *fine and rare* " 15.

JOHN SAVERY.

- 229 Six, a set of Landscapes, Rural Scenery, *fine and scarce* " 10.

CORNELIUS SCHUT.

- 230 Four of his finest and largest Etchings, representing the Adoration of the Virgin, &c. and the Martyrdom of St. George, by Eynhoudts, after C. Schut " 106

H. W. SCHWEICKHARDT.

- 231 Eight, a set of Cattle, *fine* " 5.

ADRIAN STALBANT.

- 232 Two pieces, an Approaching Storm on the Sea Coast, and a View, with a Cathedral or Abbey in Ruins, *fine and very rare* " 3.

IGNATIUS VANDER STOCK.

- 233 Two Landscapes, Woody Scenery, *fine and very rare* " 3.

THEODORE STOOP.

- 234 The set of Horses, Nos. 7 and 8 wanting, *very fine* " 5.

HERMAN SWANEVELT.

- 235 Ten Landscapes, various " 76.  
236 Five of the larger set of Ruins, *first state* " 12.  
237 Twelve, the set of Landscapes, enriched with Passages from Scripture History, N. Visscher, exc. *fine and rare* " 11.  
238 The Holy Family in a Landscape, Joseph leading the Ass towards the River, *an unfinished proof, most rare* " 110

## MICHAEL SWEERTS.

- 239 His portrait by himself, represented Smoaking, and twelve smaller pieces forming a set of portraits of his Family, entitled "*Diversa Facies in usum Juvenum et Aliorum Delineata per Michaelem Sweerts, Equit. Pict. etc. Bruxella Anno. 1656,*" *fine and extra rare*

## DAVID TENIERS.

- 240 The Interior of a Kitchen, presenting a group of Cooking Utensils, Vegetables and a Slaughtered Calf therein, two smaller pieces of Cottage Scenery, with Peasants playing &c Nine Pins, &c.
- 241 The Pilgrims in five pieces, and a Duplicate of one of the pieces, unfinished, *rare*
- 242 Four portraits of Dutch Boors at three quarter length with Pipes, &c. *fine and extra rare*
- 243 Two portraits of Ladies holding Flowers, one of them is Teniers' Wife, and the Temptation of Saint Anthony, *these three pieces are extra rare*
- 244 A Man holding his Glass of Liquor and in amorous Conversation with his Girl, called Dutch Courtship, with an unfinished proof of the same, *extra fine and rare*

## LOUIS DE VADDER.

- 245 The large Landscape, with a Shower of Rain, and 2 smaller Landscapes, *fine and rare*

## LUCAS VAN UDEN.

- 246 A Landscape, with the Good Samaritan delivering the Wounded Man to the Care of his Hostess, after Titian, two smaller ditto and a View of a Convent
- 247 Three Landscapes, enriched with Peasants and Cattle, after Rubens, and two smaller ditto from his own designs, *fine and rare*
- 248 Five small Landscapes, *very fine*
- 249 Six ditto of an equal size, *extra fine*

## ADRIAN VANDE VELDE.

- 250 Ten pieces, forming a set of Cattle, with the address of Justus Danckerts, *fine and scarce*
- 251 The three larger pieces of Cows Grazing, and 2 smaller pieces of Sheep, *brilliant impressions*

## ESAIUS VANDE VELDE.

- 252 The Stranded Whale on the Coast of Holland, *two impressions, with variations of the address*



## JOHN VANDE VELDE.

- 253 Portraits of Petrus Goetthem—Johannes Guihelmi Bogaert—  
Johan Isaac Pontanus and Prince Charles of Silesia, *very fine* " 13 "
- 254 Carolus Leonardi of Amsterdam—Johan Crucius of Haerlem—  
Tleefstal Vander Velde, and a Man with a long Beard, writ-  
ing, inscribed beneath, " Myn Gewinis Tekruyst" " 9 "
- 255 Peter Scriverius—Michael Middlehove—William Teelinck,  
a proof, and one other, *extra fine* " 15 "
- 256 Eight pieces, forming a set of Gentleman Promenading and  
Conversing with their Ladies, in curious Habits or Dresses,  
*very fine and rare* " 11 "
- 257 The History of Jonah in four pieces, after W. Buytenwech,  
*very fine* " 12 "
- 258 The History of Tobit in four pieces, after Moses Wtenbroeck,  
*extra fine* " 12 "
- 259 The Good Samaritan, and the Nocturnal Dancers, after Molyn  
*curious and rare* " 14 "
- 260 The Mountebank Chirurgeon, a capital piece, after Buytenwech,  
*brilliant* " 14 "
- 261 A Party of four Persons, two of them Playing at Tric Trac,  
*extra fine* " 15 "
- 262 The Incantation, a curious piece, *extra fine* " 15 "
- 263 The Village Festival, two impressions, with variations in the  
address, one of them brilliant " 19 "
- 264 The Months of the Year, in twelve large Landscapes, enriched  
with figures occupied in the Sports and Pastimes of the  
Season, a capital set " 25 "
- 265 The Seasons of the Year, in four larger Landscapes, enriched  
with groups of Peasants regaling, *extra fine* " 115 "
- 266 The Pancake Woman, a small Landscape, and the Landscape  
with Peasants driving a White Cow with other Cattle at  
dawn of day, *brilliant impressions* " 10 "
- 267 Three pieces, Morning, Noon and Night, the effect in them is  
*very fine* " 100 "
- 268 The Four Elements, curious designs after Buytenwech, *very  
fine* " 1 "
- 269 Twelve oblong Landscapes, *very fine* " 15 "
- 270 Nine pieces, Views in Haerlem, together with the Printing  
Houses of Laurence Coster, the Inventor of Printing, *fine  
and rare* " 17 "

## A. H. VERBOOM.

- 271 Two Landscapes, the only etchings by his hand " 10 "

## HENRY VERSCHURING.

- 272 A Landscape, with a Man riding on his Horse, and a Woman  
with her Infant on an Ass, called by Bartsch the Travellers,  
*fine and very rare* " 10 "

## SIMON DE VLIAGER.

- 273 Seven of Animals, *uncommonly fine and extra rare*  
 274 The Fish Market on the Sea Coast, and a fine Landscape, with a large Ruinous Building opposite a River called the Ferry House, *very fine*

## JONAS UMBACH.

- 275 Seven pieces, Susanna and the Elders, and other compositions from Scripture History, *fine and scarce*

## LUCAS VOSTERMAN, JUNR.

- 276 Six, a set of Battles, *very spirited*

## CORNELIUS DE WAELE

- 277 The set of Seasons, in four pieces, *curious compositions, fine and scarce*

## ANTHONY WATERLOO.

- 278 A Landscape, representing a luxuriant cluster of Trees on the bank of a River, and a curious proof of the same, with a singular *variation*  
 279 Six Landscapes, different sizes, *some very fine and scarce*  
 280 A set of six Landscapes, *fine impressions*  
 281 Four ditto, *fine and rare*  
 282 Six, a set of Landscapes, upright form, with the Mill, *very fine*  
 283 Three ditto, with subjects from Ovid, *extra fine*  
 284 Five ditto, with subjects from Scripture, *extra fine and rare*

## FRANCIS EDMOND WEIROTTER.

- 285 Twelve Landscapes, Views on the Banks of Rivers  
 286 Seventeen smaller ditto

## MOSES WTENBROECK.

- 287 History of Tobit, six pieces and 6 other landscapes, &c. enriched with subjects from Ovid

## THOMAS WYCK.

- 288 Sixteen different pieces of Landscapes, with other compositions of Peasants regaling, &c. *extra fine and rare*

## FRANCIS WYNGAERDE.

- 289 A Drunken Satyr asleep with four other Bacchanalians, the subject is enriched with a grand display of Cups, Glasses, Salvers, Ewers, &c. Rubens, pinxit, *very fine*



- 290 A party of Soldiers or Banditti carousing with their Girls, [after Rubens, and the Temptation of St. Anthony, after Teniers, *fine and scarce*. " 158

REINIER ZEEMAN.

- 291 Eight, a set of charming views towards the Sea, enriched with a variety of Vessels " 108  
292 Eight Views at Sea and on the Coast, *fine* 11 "  
293 Six, a set of Views of the Ports of Amsterdam 15 "

J. ZIARNKO.

- 294 A most curious print, representing a Magnificent Carousal and a most singular procession, with Fire Works, &c. at Paris, on the 5th Day of April, 1612, with the description thereof, *most rare and extra fine* 19 "

*Beautiful Imitations of Drawings, by*

CORNELIUS PLOOS VAN AMSTEL.

- 395 His portrait—a Madona within a circle of Roses, after Bloemart—Boors tippling, after Brauwer—a View at Sea, Backhuysen—a charming Landscape, enriched with Peasants and Cattle, Berghem, and a View on a River in Holland, after P. Coops " 19 "  
296 Bust of Van Goyen, after Vandyck—a Lady fingering a Harpsichord—Gerard Douw—a Dutch Boor with a Gong or other instrument, after Dusart—portrait of Flink the Painter and a portrait of a Lady, after Goltzius, *very beautiful* 10 "  
297 A Lady and Gentleman playing on Guitars, in Concert, after K. Van Mander—Interior of a Dutchman's Cottage—Ostade and two pieces of Village Fairs or Markets, after Van Goyen " 10 "  
298 Strolling Musicians, amusing a Dutch Family at the Door of their Cottage, after Ostade, *most capital* 23 "  
299 Portrait of Ploos Van Amstel, with symbols of the fine Arts attached thereto—a Youth, front view, leaning on the Hatchway of a Cottage, after Rembrandt and a portrait of a Gentleman, after Visscher 15 "  
300 A rich Landscape with Peasant and Cattle, after A. Vande Velde—a Man with his Horse laden and other figures, after Wouwermans, *very beautiful* 14 "

*The whole of these pieces are very rare, being from private plates, and given only by Ploos to his friends*

C. BROUWER.

- 300 Six fine Landscapes, after Van der Ulft—Toth—C. S. Roos—A. Vande Velde—Ruysdael and Pynaker 15 "

WENCESLAUS HOLLAR, *born at Prague in Bohemia in the year 1607.* In his youth he felt an attachment towards the study of the art of Drawing; accordingly, in the year 1623, he was placed under Matthew Merian, a celebrated Draughtsman and Engraver of Views, under whom he learnt the rudiments of his art.

His earliest essays of etching appeared in 1625, but he did not generally practice in this branch till a much later period, his study and application being more confided towards his improvement and ready acquirement in taking views with a pen, which eventually he performed with uncommon neatness and accuracy.

He pursued this avocation for a few years, by travelling through different parts of Germany, and at the same time recording, by his art, every object of particular note. In the year 1635, the Earl of Arundel being then on an Embassy at Prague, accidentally saw Hollar taking a view of the city—The Earl instantly discovered the talent and merit of the artist, whom he immediately patronized, and placed in his retinue. This fortunate occurrence was the foundation of those numerous memorials of the existing antiquities of our own country being transmitted down to us.

Mr. Grainger says, that he has perpetuated the resemblance of a thousand curiosities of art and nature, which greatly merit our attention. We, in his works, seem to see buildings rising from their ruins, and many things now in a state of decay or dissolution, appearing in all their original beauty. He has enriched the "Monasticon" with a variety of elegant engravings of our ancient Cathedrals and ruins of Abbies. We have the inside and outside of the old church of St. Paul by his hand—we seem to walk in that venerable structure; and with a pleasing melancholy survey its tombs, and dwell on their inscriptions, and are led to the thoughts of our own mortality. Portraits and Views constitute a very great part of his productions, the former are admirably performed, with much truth and force of effect; but of the latter it may be said, that he possessed a genius talent peculiar to himself, in etching them with clearness and precision, at the same time introducing a cheerful and characteristic appearance of nature—his representations of muffs and other articles; also different objects of the animal creation, claim our admiration and high commendation.

His smaller subjects from scripture history, also sports, pastimes, or rural recreations are equally well executed. The whole of his productions altogether form a most amusing and instructive collection, in about 2500 pieces—Yet with all his talent and extraordinary application, together with the multiplicity and uncommon variety of his productions, and the peculiar merit that is discernable in them, he obtained nothing more, as a compensation, than a scanty and mean subsistence.

He was unfortunate in losing the protection of the Earl soon after he entered his service, owing to the troubles prevailing in this country; and again on the restoration of Charles the Second, gay dissipation overwhelmed whatever was produced in aid of moral instruction; his merit, ingenuity and industry claimed but little attention from the public eye, and it is of happy importance that he was not immersed in the current. He held no fancy to represent the licentious follies of the age; or of employing his talents to acquiesce in representing the depravities of human nature; we discover nothing of this kind among his productions. He devoted his talents in aid of illustration, to the great gratification of our present age, and to that of future generations; the more his works are known, the more they



will be appreciated. His conscientious method of working for his employers is too well known to require a repetition.

To enter so much into detail may be considered a digression, as Vertue has given an ample account of him in the catalogue, which he drew up from a collection of his works, in the possession of the late Duchess of Portland, which now forms a part of the rich collection of Lord Stamford. Although Vertue has obliged us by his catalogue of the works of this artist, yet he was not happy in the digest of the different classes which he has formed of the collection; or otherwise it was ill arranged when he drew up the catalogue—for he has not conformed to that degree of order, to make it at once useful and ready; for the articles which should stand at the head of their respective classes, are more generally at the latter end, or diffused in the center, and sometimes in a class they should not occupy, which often occasions a tedious and troublesome search for a print.

To obviate this, I have digested the present collection upon a different system, with a view to afford a facility of arrangement and better order, thereby leaving to the collector to adopt the method he conceives the most judicious, or the more agreeable to his own fancy.

### SUBJECTS FROM SCRIPTURAL AND RELIGIOUS HISTORY.

- 301 Six pieces, the Days of the Creation " 01 "
- 302 The Days of the Creation, and 36 compositions from the Book of Genesis, in three pieces " 01 "
- These impressions being previous to the separation of the plates, and in this state are very rare* " 01 "
- 303 Sixteen passages from the Book of Genesis in eight plates, not in catalogue " 01 "
- 304 The Tower of Babylon, with the ground plot of the City of Babylon, and the ground plot of the City of Ninevah beneath it, in one plate, *the top part is not described by Vertue, rare—a bird's eye, ground plot view of Old Jerusalem, very fine* " 12 "
- 305 A large view of Old Jerusalem, on two sheets, a grand production, remarkably fine and rare " 01 "
- 306 Views of Part of Solomon's Temple, with ground plans of ditto—three different views of ditto in one plate—the Jewish Sacrifice in the Temple of Solomon—the Furniture of Solomon's Temple, *the whole of them extra fine* " 15 "
- 307 Solomon visited by the Queen of Sheba, Holbein pinx.—Queen Esther conducted by Female Attendants before Ahasuerus, Paul Verones pinx. " 12 "
- 308 *Eight small pieces on a leaf—Juda and Thama—David Playing on the Harp before Saul—David Slaying Goliath—David delivering a Letter to Uriah, these four are after Holbein—the Madona and Infant in a small circle—the Crucifixion—St. Christopher and St. George, the three last after Durer, the whole of them fine and scarce* " 14 "

- " 15 6 309 The Nativity of Christ, with the Approach of the Wise Men, a winter scene, the ground covered with snow, A. Brauwer pinxt.—a Holy Family, after Perin del Vago—Saint John sitting on a Rock—the Virgin appearing to Saint Norbet, *all fine*
- " 10 " 310 Christ holding the Orb, after L. da Vinci—Christ Tempted by the Devil, Elsheimer pinx.—Tobit guided by the Angel, ditto pinx.—Saint Catherine, after Raphael—the Magdalen, small oval, after Holbein, *all extra fine*
- " 10 " 311 The large print of Mary Magdalen at Devotion, near a rock in a rich landscape, Cherubs above supporting a cross, Van Avont pinx. *very fine*
- " 12 6 312 The Virgin with the Infant Jesus, with a view of Cambray in the back ground—the Image of the Virgin, or the Lady of Loretto, two impressions—the same subject, smaller size, *extra fine and rare*
- " 3 6 " 313 A set in sixteen pieces, designed to satirize the religious of the church of Rome, Holbein pinx. *a capital set*
- " 2 " " 314 The Dance of Death, in thirty pieces, with an additional piece, and the same subject from Dugdale, in one piece, a proof, all after Holbein
- " 2 13 " 315 *The same set with the borders remarkably fine, and the additional piece as before described*
- " 10 6 316 Saint Bruno, a Fountain spouting from his Tomb—Saint Bathilda conversing with three Kings—Saint Erpho, two impressions with variations—Saint Lawrence and Saint John, after Elsheimer
- " 12 " 317 Saint Francis in a Cavern, after Brauwer, the same composition smaller size, *extra fine*

## FRONTISPIECES, TAILPIECES, AND LETTERS.

- " 11 " 318 Five to the Polyglott Bible and other religious books
- " 5 " 319 Two to Dugdale's Monasticon, and four others, No. 157, 156, 143 and 191, in class one of Vertue's catalogue
- " 6 " 320 Nine various frontispieces, same class, No. 3, 15, 24, 50, 52, and four *not in Vertue's catalogue*
- " 5 " 321 Nine ditto, same class, No. 12, 22, 23, 18, 46, 54, 55, 57, and one *not in catalogue*
- " 6 6 322 Six capital letters with historic designs, and eleven slips of head and tailpieces

## EMBLEMS AND FABLES.

- " 7 6 323 A set of Emblems in eleven pieces, with the title, "Emblemata Nova, &c." *first state before the alterations*
- " 11 " 324 Six of Emblems, Life's Lease—Heaven's Happiness—Death's Doom—Hell's Horror—Right Purgatory, and Death's Arrest,



- not in catalogue*—the Cameleon—the Horse and the Lion—the Satyr and Traveller—the Amphibena, with the Pyramids in view, an emblem of Civil Discord, and the Angel leading a Youth.
- 325 Ten pieces after *Elsheimer*—Pallas with the Arts about her—Juno on her Throne—Venus and Cupids, in a landscape—the Daughters of Aglaura returning from the Fields—Latona—Satyr and Traveller—Nymphs and Satyr in a landscape—a similar subject—the Metamorphosis of Stello, by Ceres, and Goats on a Bridge, being an emblem of Humility, after *Flogel, all extra fine* 1 10 "
- 326 Eleven pieces after Van Avont, of the Infant Christ and Saint John, and other compositions of groups of Cherubs, *remarkably fine* 1 8 "
- 327 Fifteen pieces after ditto, of Juvenile Bacchanalian Sports and Pastimes, with two portraits of Van Avont 1 15 "
- 328 Four pieces after ditto, forming the set of Elements, *extra fine* " 10 "
- 329 Ten pieces from the story of the Ephesian Matron, *the small set not in catalogue, very fine* " 8 "
- 330 The fable of the Man and his Ass, four pieces, and a set of copies " 6 8 "
- 331 Fifty-four Esop's Fables, from Ogilby's edition, *very fine* 1 1 "
- 332 Seventeen ditto of a larger size " 10 6 "
- 333 Forty-five from Ogilvie's Virgil " 1 1 "
- 334 Sixteen to Stapylton's Juvenal " 1 1 "
- 335 Four from Ogilvie's Homer, *very fine*, and the Statue of Homer " 10 6 "
- 336 Two of Nymphs of the Chace, within landscapes, after Van Avont, the figures engraved by Pontius—the infant Hercules asleep near the trunk of a tree, after Parmegiano, and a Roman Sacrifice, after A. Mantegna " 9 6 "
- 337 Six pieces, forming a set from the designs of Julio Romano, representing the Infants Romulus and Remus suckling a Wolf, Cupid on a Panther, &c. usually called the Sphinxes " 14 "
- 338 Seleucus Inflicting the Punishment of his Law against Adultery on his Son—Julio Romano pinxit—Roman Soldiers Assaulting a Citadel, and two pieces of Roman Soldiers with Military Ensigns, *fine* " 7 "

## MEDALS, ARMS, ENSIGNS, &amp;c.

- 339 Eight sheets, containing fourteen prints from Ashmole's Order of the Garter, comprising the Medals, the Ancient and Present Habits, Ensigns and Badges of the Order of the Garter, and Passion of Jesus Christ—the Red Book—the embroidered Purse for the Great Seal and the Wooden Chair in St. George's Hall, *fine* 1 13 "
- 340 Five leaves, containing 475 Coats of Arms of the Knights of the Garter—the Royal Arms and another Coat of Arms—Supporters two Armed Men, Motto "Arma Pacis Fulcra" " 5 "

## NATIONAL EVENTS.

- 112 - 341 William the Conqueror constituting Robert Marmion Governor of Tamworth Castle—Hugh Lupus, Earl of Chester, holding his Parliament—Maximilian, King of the Romans, seated at dinner on the Day of his Investiture, and a similar print of Ferdinand, Prince of Spain at dinner, and an emblematical view of the Civil Wars in England
- 319 - 342 The Trial of Thomas Earl of Strafford, in the House of Lords, and the view of his Execution on Tower Hill, *fine and rare*
- 111 - 343 The Cavalcades of Charles II. to his Coronation, on four sheets
- 110 - 344 The Proclamation of Peace, between Spain and the States General, in Front of the Stadthouse at Antwerp, *two impressions, with variations, fine*
- 114 - 345 The Funeral Procession of John Baptist de Tassis Count de la Tour, to the Cathedral Church of Cologne, and the Gossippers and Slanderers, representing a variety of Women in groups, within a Street or Market-place, differently occupied, some of them Fighting, others within a Chapel, the Devil blowing of Bellows within the ear of one of them who is tattling Mischief to another—other Parties within Rooms, naked, conversing on Lewdness and Feasting, &c. *curious and rare, not in Catalogue*

## INTERIOR SCENES, CONVERSATION PARTIES, &amp;c.

- 126 - 346 Three pieces of uniform size of Parties Drinking, Smoaking and playing on Musical Instruments, and the Academy of Love, being a numerous Assembly of Gentlemen and Ladies within a Room; Cupid in the centre, presenting a Lady to a Gentleman, *fine and rare*

*End of the Thirteenth Day's Sale.*



# FOURTEENTH DAY'S SALE,

FRIDAY, FEBRUARY 23, 1810.

## PORTRAITS.

- LOT **W**  
 347 WENCESLAUS HOLLAR holding an etched plate, with his tools before him, *a brilliant proof, very rare in this state* 2  
 348 Ditto, within an ornamented oval, his Arms beneath, beautiful proof, *extra rare* 10  
 349 The same print, with his name, extra fine—ditto a small bust—ditto something larger, smiling countenance—a small circle of him by Vertue and his Monument 190

## PORTRAITS OF MONARCHS, PRINCES AND OTHERS OF BLOOD ROYAL, OF DIFFERENT EMPIRES.

- 350 The Emperor of China in his Chair of State, surrounded by his Guards—The Supreme Monarch of the China Tartarian Empire—P. Adam Schalliger, a German Mandarin of the first Order—an American Chief of Virginia—Rene de Calon, Prince D'Orange, small circle, after Holbein, two impressions, one a proof, and a small print of a Nabob or East Indian Prince 9

N.B. The two last prints are doubtful if by the hand of Hollar

- 351 Philip IV. King of Spain—Ann Maria of Austria his Queen—Maximilian, Duke of Bavaria on his Throne, attended by his Guards, &c. being the frontispiece to Carleton's Philosophy, &c. 50  
 352 Richard II. King of England, in his youth, at his Devotion, near him are his three Patron Saints, John the Baptist, King Edmund and Edward the Confessor; and the companion print; representing the Virgin, surrounded by a group of Angels, *rare* 22  
 353 Henry VIII. Anglia Rex—Anna Bullen, Henrici VIII. Uxor—Johanna Seymour, Regina Henrici VIII.—Mary, Daughter of Henry VIII.—another of a Lady without her name, front view, in a similar dress and nearly resembling the Princess 10

N.B. These five prints are circles of one size, after Holbein, fine and scarce

- 2 - - 354 Queen Anna Bolen, whole length, in the Character of Faith, carrying a Chalice, after Holbein, *fine and rare*
- 2 12 - 355 Anne of Cleves, fourth Wife of Henry VIII. *brilliant and rare*
- 2 8 - 356 Edwardus VI. holding a Rattle, *scarce*
- 3 - - 357 Mary Queen of Scots in small, extra fine and rare, and a reverse of the same
- 156 358 Henrietta Maria, Queen of Charles I. unfinished at bottom, Vandyke pinx. ditto from the set of Circles, and ditto, whole length from the set of Dresses
- 3 10 - 359 Prince Charles in an oval, ditto as Charles II. 8vo, *both extra fine*
- 10 - 360 Charles II. three-quarter length, with a View of Whitehall, Vandyke pinxit, *brilliant*
- 1 1 - 361 Ditto at whole length, *a curious proof*, previous to the introduction of the head, View of a Park in the back ground with the Chase of a Stag, *very fine and extra rare*
- 1 9 - 362 Frederic Henry, Prince of Orange in Armour, whole length, Mary de Medicis, her portrait held by Fame who is trampling on Time and Death
- 3 - - 363 William of Nassau, Prince of Orange, in Hat and Feather, *small oval, extra fine and rare*, and Prince Rupert, *small oval*
- 9 - 364 Prince Rupert in Armour, the larger plate, an oval, and Charles Lewis, Count Palatine, fo.

## PERSONS OF RANK AND TITLE.

- 100 365 Thomas Howard, Earl of Arundel in Armour, Alatheia Talbot, Countess of Arundel, and a smaller print from the same picture, not in catalogue
- 3 9 - 366 The Apotheosis of the Earl of Arundel, *uncommonly brilliant*
- 3 6 367 Hon. Francis Bacon, Baron of Verulam, &c. and his Effigies from his Monument, *extra fine*
- 1 9 368 Sir John Clench, Sir Randolph Crew, Sir Robert Heath, Judges in the Reigns of Elizabeth and James I. *extra fine*
- 1 2 - 369 Robert Devereux, Earl of Essex, in Armour on Horseback, *a capital impression, but cropt at top, extra rare*
- 1 00 370 Lord Denny, Sir Henry Guldeforde and Lady Guldeford, in uniform circles, after Holbien, *extra fine*
- 1 1 - 371 Sir Thomas Fairfax, General, in Armour, *brilliant*
- 1 5 - 372 James Harrington Esq. after Lely, *very rare*
- 156 373 Lady Elizabeth Harvey, after Vandyck, *fine and scarce*
- 4 9 - 374 Henry Howard, Earl of Surry, *extra fine and very rare*
- 4 9 - 375 The same print, *a proof previous to the introduction of the ornamental Flowers on his Robe, most rare and extra fine*
- 3 10 - 376 Catharine Howard, Grandchild to Thomas Earl of Arundel, in an oval, 8vo. *brilliant proof, extra rare*



- 377 A bust of the same Lady, dated 1648, a ditto profile view, *same date*, a ditto looking to the left, not in catalogue, dated 1650, *rare*, and a ditto three-quarter length, gathering a Sprig of Myrtle, growing in a rich Vase, usually called Lady Gerrard, dated 1652 17 -
- 378 Lady Elizabeth Howard, Hollar delineat. et fecit, 1648, a young Lady with her Hands in a Muff, apparently one of the Howard Family, and a small bust of the Duchess of Lenox and Richmond 2 -
- 379 Another bust, apparently of Catharine Howard in a laced Hood, dated 1648, another bust of a Lady, *same date*, Countess of Kent, *small oval, exquisitely fine and very rare* 1 12 -
- 380 Elizabeth Villiers, Duchess of Lenox, with Roses in her Hand, and Lady Maltravers, small oval, fine and rare 14 -
- 381 Sir Samuel Morland, an oval, not in *Vertue's Catalogue*, *fine and rare* 1 19 -
- 382 Sir Philip Herbert, Earl of Pembroke, previous to the address of Peter Stent, brilliant and rare 1 15 -
- 383 Hieronymus Weston, Earl of Portland, and Mary Stuart, Countess of Portland, *very fine* 15 -
- 384 Sir Thomas Wentworth, Earl of Strafford, three-quarter length in Armour, *extra fine and rare* 1 17 -
- 385 The same person, a distinct print from the last, but exactly corresponding with it, and a reverse of the same, *very fine* 1 14 -
- 386 Dorothy, Countess of Suffolk, with a white Feather in her Hair, oval, *fine and very rare* 1 10 -
- 387 Penelope, Countess of Wilton, oval, *fine and rare*, and the same person from the set of circles 1 14 -
- 388 Four prints of one size, said to be Charles Brandon, Duke of Suffolk, the Earl of Surry, Lady Butts, &c. all after Holbien 106 -

SMALL OVALS OF UNIFORM SIZE OF PERSONS OF RANK AND TITLE.

- 389 Oliver St. John, Earl of Bolingbroke, Lionel Cranfield, Earl of Middlesex, *fine*, Edward Lord Herbert, *ditto*, Henry Hastings, Earl of Huntingdon, *ditto* 2 2 -
- 390 Edward Lord Montague, Mildmay Fane, Earl of Westmorland, *very fine*, and Philip Lord Wharton 108 -
- 391 Sir George Crooke, Sir Richard Hatton, and Sir Robert Barkley 1 16 -
- 392 John Lord Finch, and William Laud, Archbishop of Canterbury, *very fine and rare* 2 13 -
- 393 James Stuart, Duke of Lenox, James Marquis of Hamilton, and William Cavendish, Earl of Newcastle, *fine and scarce* 1 15 -
- 394 John Pawlett, Marquis of Winchester, William Seymoar, Marquis of Hertford, *extra fine and rare* 1 1 -

- 50 - 395 Thomas, Earl of Arundel, and Henry, Baron Mowbray, Son of the Earl, *extra fine*
- 4 " 396 Basil Fielding, Earl of Denbigh, William Cecil, Earl of Salisbury, and William Fines, Viscount Sey and Seale, *the whole of them uncommonly fine and rare*
- 110 - 397 Francis, Lord Cottington, and Thomas, Earl of Strafford, Lord Lieut. of Ireland
- 22 - 398 Philip Herbert, Earl of Pembroke, Edward Sackville, Earl of Dorset, and Mountjoy Blunt, Earl of Newport, *all of them most brilliant and rare*
- 22 - 399 Three ditto on a leaf, of Martin Tromp, Admiral of Holland, Cornelius de Witt, Vice Admiral of Holland, and Henry Gray, Earl of Standford, Lord of Groby, Bonville, and Harrington, *extra rare and remarkably fine*
- 110 - 400 Sir Benjamin Rudyerd—Sir Edward Dering and Sir William Waller, *fine*
- 310 - 401 John Pym, Esqr. and Robert, Earl of Essex, dated 1648, *not in catalogue, apparently by another hand, very rare and of uncommon brilliancy*

## CLERGY.

- 9 - 402 Richard Bernard—John Diodati—Richard Hooker and Wm. Oughtred
- 11 - 403 William Fenner, Rector of Rochford, folio—ditto 8vo. *not in catalogue, ditto 12mo. front view, not in catalogue, two impressions with some variations, all fine and rare*
- 9 - 404 Arthur Lake and Nicholas Lockyer, in an oval 4to. and a ditto, small oval, *not good*
- 50 - 405 John Hewit, with his hands uplifted, as preaching, four Latin verses beneath, "Hos oculos hæc ora piæ Referebat Heuetus," &c. *without the name of Hollar, but apparently by him, not in catalogue*
- 14 - 406 William Laud, Archbishop of Canterbury and Martin Luther, *both very fine and scarce*
- 19 - 407 Francis de Neville, *most brilliant and rare*
- 12 - 408 John Rogers, *equally fine and rare*
- 50 - 409 Robert Sanderson—John Spottiswoode, Archbishop of St. Andrews and Richard Sibbs, Master of Katherine Hall in Cambridge, *not in catalogue, dated 1655, N.B. It has not Hollar's name to it, but it appears to be by his hand*
- 120 - 410 Peter Smart and Ralph Venning, dated 1674, *both of them extra fine*
- 10 - 411 John Malderus, Bishop of Antwerp—Augustin Wichman, Canon of the Abbey of Tungerloo, folio, *not in Vertue's catalogue—the same person, in an oval 12mo.—John de Gavarelle laying in his coffin and the Punishment inflicted on James Nailor, 1656, without Hollar's name, not in catalogue*



- 412 Five, a set on one leaf—Dr. Bastwick—Mr. Henry Burton—  
Dr. Leighton—Mr. John Lilburn and Mr. William Prynne,  
with an account of the punishments of each, beneath the  
print, of remarkable brilliancy and extra rare in this state

ARTISTS.

- 413 Albert Durer, Senr. a goldsmith and Albert Durer, Junr.  
painter and engraver  
414 Sir Anthony Vandyck, pointing to a Sun Flower, extra fine  
415 Anna Francisca De Bruyns, Paintress—Jacob Franquart, her  
tutor and Painter to the Archduke Albert, two impressions,  
with and without letter press at the back, remarkably fine  
416 Marc Gerrard, Painter to Queen Elizabeth, most brilliant  
417 Hans Holbein, Painter to Henry VIII. and Inigo Jones, Archi-  
tect to Charles I. first impression, before the plate was re-  
touched  
418 Mr. Morett, Jeweller to Henry VIII. and Sir Peter Paul Ru-  
bens, Painter  
419 Ignatius Stock, painter and a beautiful proof of the same  
420 Raphael D. Urbino, painter—Lucas and Cornelius de Wael,  
painters and etchers, in one print, and Francis Wyngaerde,  
painter and engraver  
421 Hans Von Zurich, goldsmith to Henry VIII. extra fine  
422 Eight portraits of painters of uniform size, namely, John  
Van Balen—Stefano Della Bella—Henry Vander Borcht the  
elder—Henry Vander Borcht the younger—Adam Elsheimer  
—Jacob Van Es—Bonaventura Peeters and Adrian Van Ven-  
ne, two impressions of the last, with considerable variations,  
the whole set is uncommonly fine  
423 Eight portraits of Italian Artists and Men of Letters, nearly  
of uniform size, Bonamico Buffalmace, painter in Venice—  
the same print with the name of Todescho de Casa Fuchera—  
Bindo Altovitii—the same with the name of Giov. Della Casa  
—Daniel Barbaro—Arcolano Armafodrito fatto de Coregio,  
&c.—Catarina Cornaro, Vittorio Colonna, fatto de Sebasti-  
ano del Piombo

PROFESSIONAL CHARACTERS, AUTHORS, &c.

- 424 Elias Allen, Mathematician, fine and rare  
425 Peter Aretino, a Poet, front view—ditto, a profile, larger than  
the last—William Burton, Author of the Itinerary, and  
William Dugdale, Antiquarian, all fine  
426 Mr. Edward Calver of Wilbie in Suffolk, fine and rare  
427 Dr. John Chambers, Physician to Henry VIII. fine and rare  
428 Mr. Henry Colthurst, a youth in a military dress and breast  
plate, near him is his helmet, brilliant and very rare

- 106 429 John Henry Craenhals—a Bust in a cartouch, surmounted by  
 a crane, and another of the same person, *L. Gowydelin Lon-*  
*dini, both of them very fine*  
 49 430 Thomas Hobbes of Malmesbury first state, previous to the in-  
 troduction of his Age and Death, *remarkably fine and rare*  
 7 431 Franciscus Junius, ætatis, 49  
 108 432 Casper Kinschotius—ditto a different print and a Landscape  
 beneath with the Sun rising, *both fine*  
 14 433 Margaret Lemon, Mistress to Sir Anthony, Vandyke, *extra*  
*fine*  
 14 434 Blaise de Manfre, the Water Spouter, *fine and rare*  
 11 435 Mr. Nathaniel Nye, a Mathematician, *brilliant and rare*  
 2128 436 Mr. John Price, reading a Book, his Hat on his knee *extra*  
*fine and rare*  
 11 437 The same person, a different print, inscribed Joannes Priceus,  
 Anglo Britannus, Joannes de Reede, Ambassador in England,  
*both very fine and rare*  
 • 108 438 Five portraits of the Family of Roelans, of uniform size  
 44 439 Jacobus Stanier, Merchant of London, with a view of the  
 Sea Coast and a Castle, apparently Lansdown Castle, extend-  
 ing towards Dover and another portrait of a Merchant with  
 the same view introduced from a different point of sight,  
*both fine and rare*  
 210 440 John Tradescant, Senr. and John Tradescant, Junr. *both re-*  
*markably fine*  
 24 441 Major Wildman, within an oval of Palms, *the blank margin*  
*trimmed off all round, otherwise fine and rare*

*End of the Fourteenth Day's Sale.*



# FIFTEENTH DAY's SALE,

SATURDAY, FEBRUARY 24, 1810.

PERSONS HABITED TO REPRESENT DEGREES OF RANK, RELIGIOUS ORDERS, AND THE DRESSES OF DIFFERENT NATIONS; ALSO BUSTS, OR ANONYMOUS PORTRAITS.

- |     |  |            |
|-----|--|------------|
| LOT |  |            |
| 442 | NINE prints of English Nobility in their Robes of State, from a Prince to a Judge  | " 5 "      |
| 443 | Twelve of Monks, Friars, and other Religious Orders from Dugdale's Monasticon, fine  | " 7 6 "    |
| 444 | Four of Ladies within octagon borders, one of them is Henrietta Maria, extra fine  | " 7 "      |
| 445 | Four of Ladies in the dresses of the Four Seasons, fine, 4to   | " 13 6 "   |
| 446 | Four, another set in folio, different designs, impressions previous to the plate being numbered, extra fine  | " 11 "     |
| 447 | Four, another set at whole length, with Views of the Park, &c. in the back ground, very fine and scarce  | " 15 "     |
| 448 | Thirty-eight of Ladies in English and Dutch habits, and two proofs, forming 40 pieces in circles of uniform size and of fine quality throughout  | " 5 5 "    |
| 449 | Two leaves containing twenty busts of Women with the title in Dutch, chiefly Hollar's Wife, a small bust of Hollar, a larger View of Hollar's Wife, and five small heads of Women in one plate, fine and rare                        | " 11 "     |
| 450 | One hundred pieces in small, representing Ladies at full length in the Habits of different Nations, choice impressions   | " 2 12 6 " |
| 451 | Another set, chiefly of Ladies in English Habits, after Vandyke, twenty-seven pieces with the title  | " 10 "     |
| 452 | A Lady at full length, entitled the Winter Habit of an English Gentlewoman, fine and rare  | " 7 6 "    |
| 453 | A Gentleman in full dress in the attitude of Bowing, and the German Buffoon, scarce  | " 7 "      |
| 454 | A Lady holding a Sprig of Flowers, a ditto with long flowing Hair in the attitude of Devotion, A. Durer pinxit, 1497, and two ditto after Martin Schoen, apparently the same persons, and whom I conceive to be the Sisters of Durer | " 9 6 "    |
| 455 | Three small busts of young Negroes, very fine and rare   | " 13 "     |
| 456 | Two ditto, Male and Female, folio size, very rare  | " 10 "     |

- " 11 " 457 Bust of a Man in a Clerical Habit, ditto of a younger Man, M. Zimmerman invt. ditto of a Swiss Magistrate in his Robes of State, gold Chain, &c. after Holbien; bust of a Turk, ditto of a Man with black bushy Hair, surmounted by a small white Hat, *the whole of them extra fine*
- " 106 " 458 Front View of a Man in a Rich Habit within a circle, bust of a Man in a Senatorial Dress, ditto of a Young Man in a Slashed Cap, ditto of a Woman in a Fur Cap, ditto of a Woman at half length, *all after Holbien, fine*
- " 10 " 459 Six busts of Warriors in rich wrought helmets, after Parmegiano, and a copy of one of the same by F. Place, *fine and scarce*
- " 9 " 460 Bust of a Woman, after L. da Credi, ditto in a flowered habit, after Giordano, ditto, the same person, reverse view, a different plate from the last, a young Woman with a singular Head-dress, a ditto, her Head adorned with Flowers and Pearls, after Parmegiano, a ditto of a Youth, thick waving Hair, after ditto, *all fine*
- " 5 " 461 Three of Ladies, their Hair curiously wrought, after Monsignor, a young Woman in an ornamented Habit, after Padoana, a ditto in a Cap and Feather, ermined Robe, after Parmegiano, a young Man in an ancient Bonnet, a young Woman, her Hair folded up in a kind of loose Turban, the two last after L. da Vinci, *fine and scarce*
- " 13 " 462 Bust of a Youth, G. Sadeler delineat. a young Man courting an ugly old Woman, who is presenting Money to him, after L. da Vinci, the King and Queen of Tunis, in one plate, an old Man ogling a young Woman, after Hulsman, and Bust of a young Woman from the antique.

### STUDIES OF THE HUMAN FIGURE AND CARICATURES IN BUSTO.

- " 106 " 463 Eighteen, chiefly of Old Men, after Leonardi da Vinci
- " 106 " 464 Seventeen of caricatures, some in groups, after Leonardi da Vinci, *some very scarce*
- " 5 " 465 Eight ditto, two figures in each
- " 9 " 466 Ten ditto, after L. da Vinci, three Studies of the Trunk of a Human Figure and a Skull

### SWORD HILTS, MUFFS, CUPS, &c.

- " 1 " 467 Four elaborate and rich designs of Sword-hilts, Scabbards, &c. by Holbein, for Prince Edward, *extra fine and scarce*
- " 150 " 468 Eleven ditto of Vases, Cups, Ewers, &c. from the designs of Holbein, *remarkably choice*
- " 11 " 469 The large Eucharist Cup, from the design of Andrea Mantegna, *extra fine, and a capital copy of the same*



470 Six of the Muffs, *very fine*471 Four, the set of Hunting Implements or Trophies, *very fine*4 10 -  
- 10 -

## ANIMALS, BIRDS, SHELLS, INSECTS, &amp;c.

472 Five of groups of Dead Game, Dogs, &c. *fine*

- 12 0

473 The suspended Hare, after P. Boel, most brilliant

1 19 -

474 Eleven of Animals, after Barlow, with the title and three reverse copies, *all extra fine*

2 10 -

475 Twelve, forming a set of Animals, Flowers, Fruit, &c. four of them only by Hollar, one by Dunstall, the others by Loggan and Williamson, *impressions previous to the Latin names being introduced, most brilliant*

3 4 -

476 A Boar, after Cranach and two of Lions, after Albert Durer, *extra fine*

- 7 8

477 Two of Stags, after ditto—an Ass, after Bassan—a Shock Dog, after Matham—a Mole, and two of Birds, *extra fine*

- 10 6

478 Eighteen, a set of groups of different Birds, after Barlow, *most brilliant*

3 12 -

479 Thirty of the Shells, *most brilliant and extra rare*

15 15 -

480 Thirteen, the set of Insects and Moths, *extra fine*

1 1 -

## RURAL SPORTS AND LANDSCAPES

481 Twelve, a set of Landscapes to represent the Months of the Year, after Vande Velde, *fine and rare*

2 - -

482 Four, the set of Seasons, with Peasants Tippling, Fighting, &c. after ditto, *ditto*

1 13 -

483 Four, the oblong set of Seasons, views in Strasburg, with numerous figures practising the usual Recreations, *fine and scarce*

1 15 -

484 Six beautiful Landscapes, after Van Artois, *remarkable fine*

3 3 -

485 Six ditto, after ditto and Breughel

2 9 -

486 Two ditto larger, with numerous figures and views of Canals, one receding to a great distance, *fine and scarce*, after Breughel

- 10 -

487 Two ditto and one after Paul Brill, *very fine*

1 1 -

488 Two, the Villagers Wedding Festival, and a Party of Boors Fighting, both after Breughel, *fine*

- 17 -

489 Two Landscapes, Rocky Scenes, after Elsheimer, one a circle, the other large oblong, and the Villagers Dancing, in a Landscape, after Teniers, *all fine*

1 13 -

490 Thirteen, with Ruins, after Sebastian Vranx, *very fine*

- 15 -

## MARINE VIEWS.

491 Twelve, the set of Ships, *brilliant*, three other different Views of Ships of War at Sea, *extra fine and rare*

2 3 -

492 Four, the oblong set of Storms at Sea, *remarkably fine*

1 1 -

## FOREIGN VIEWS.

- " 12 " 493 Nine oblong views on the Rhine, with Vessels Sailing, &c.  
 " 4 " 494 Fifteen small views of Strasburg, Augsburg, Nuremberg, &c.  
 " 10 " 495 View of the Spaw Well at Savonere, and eight small Views on  
 the Rhine and Danube.  
 " 12 " 496 Twelve, a set of views near Prague, Bonn, Mentz, Wurtzburg,  
 &c. *fine*  
 " 7 " 497 Two views of Dordrecht, and on the Maese, after Peeters, and  
 six small views near Genoa  
 " 14 " 498 A view of the Stadthouse at Amsterdam, with a multitude of  
 People, differently habited, but represented as Frogs, listen-  
 ing to one in a Pulpit, who is Preaching—The Arms of Am-  
 sterдам—the Orange Tree, supported by the English and  
 Belgic Lions, and a Triumphal Arch, adorned with  
 Flags, &c. in Honor of Leopold, Archduke of Austria  
 " 22 " 499 The Cathedral Church at Antwerp, first state, with the single  
 line of inscription, *extra fine and rare*  
 " 14 " 500 Ditto, with the additional inscription, and the retouched impres-  
 sion, with the inscription cut off  
 " 7 " 501 Two pieces, representing the Cenotaph of Prince Charles, in  
 the Cathedral Church of Antwerp  
 " 10 " 502 Views of Altorff—Assisi—Bacharach and Bing, the two last on  
 one sheet  
 " 5 " 503 Ditto of Coburg, a long slip—the large and smaller Ground  
 Plot Views of the City of Cologne, and a smaller perspective  
 View of Ditto  
 " 18 " 504 The large birds-eye view of Florence, on two sheets, with the  
 additional views on the sides of some of the principal Streets,  
 therein representing the Sports and Recreations of the Inha-  
 bitants, *rare*  
 " 15 " 505 The large view of Gratz, in the Dutchy of Stiria, on two  
 sheets, *extra fine and rare*  
 " 17 " 506 Two views of Hatwan, a Town in Hungary, on one sheet, and  
 a view of Heidelberg, in Germany  
 " 13 " 507 Two views of the Palace of Frederic V. Elector Palatine,  
 situated on an eminence, near the Town of Heidelberg,  
 commanding an extensive prospect—These views are alike,  
 but one of them is on a large scale on four sheets, *fine and  
 rare*  
 " 10 " 508 A fine prospect of the City of Leige in Germany—ditto. of  
 Lucern, in Switzerland, and Lunensium, in Italy, *all fine*  
 " 2 " 509 The elegant Gothic Spire of St. Rombout, at Mechelen  
 " 9 " 510 Marcoduri, otherwise Dueren, in the Duchy of Juliers, two  
 impressions, with a variation in the title—two distinct views  
 of Mentz, taken from opposite points of sight, on one sheet,  
 a birds-eye view of Minden, and a ditto of Munich, *all fine*



- 511 View of the City of Onoltzback, otherwise Anspach, on two large sheets, oblong, *fine and rare* 13 -
- 512 A birds-eye view of the Town of Oldenburg, in the circle of Westphalia—a ditto of Osnabruck, also in the circle of Westphalia, and a ditto of the City of Pavia, in Italy, *all fine* 0 -
- 513 Two views of Ravensburg and Biberach, in Suabia, on one sheet—view of Ratisbon and birds-eye view beneath, and a fine view of Rostoch 9 -
- 514 The Cathedral at Strasburg, *remarkable fine and rare* 11 -
- 515 View of Tabor, a Town in Bohemia, undergoing a Siege—ditto of Tokay, a Town of Hungary, and a ditto of the City of Tripoli, in Barbary, *very fine and scarce* 110 -
- 516 Fifteen Prospects of Tangiers, three of them, large oblongs, *extra fine* 115 -
- 517 Various maps and prospects in China 0 -

## VIEWS OF MONASTERIES, &amp;c.

- 518 View of a Monastery or Convent within a Garden, surrounded by a Moat, above within a Cloud is the Madona, seated on a Camel; also another impression, wherein a Mule or Ass is substituted for the Camel, the water around the Convent is shadowed, which is not in the prior impression, beneath it in a compartment is a view of another Religious House, *fine and rare* 0 -
- 519 Two views of Monasteries, dedicated to Peter Parys and A. Vander Reest. from drawings by Van Avont, and a view of Montjardin and surrounding Scenery, after Diepenbeck, *fine* 9 -
- 520 The Carthusian Monastery, in France, Anthony de la Halle delineavit, on one sheet, *rare* 15 -
- 521 The same view, on four sheets, ditto 10 -
- 522 Two large views of the Monasteries of Tungerloo and Gronendaël, *capital* 105 -

## VIEWS IN ENGLAND.

- 523 The Quarter Master's Map of England and the Frontispiece to Ogilvie's Britannia or Book of Roads 40 -
- 524 BERKSHIRE—Windsor Castle with the Map of Berkshire beneath, three other prospects of Windsor Castle on one sheet, and a ditto of Windsor Castle from the North, *all fine* 210 -
- 525 The Choir of St. George's Chapel, Windsor, *a brilliant proof* 22 -
- 526 A view of the West End of St. George's Chapel, ditto of the Chancel from the East and West, the Temple of Honour and the Chapel at Eton, *very fine* 10 -
- 527 CAMBRIDGE—view of and Ground Plan beneath, with the Arms of the Earls and of the different Colleges—CHES-TER, view and Ground Plot beneath with the Arms of the Earls 211 -

- " 13 - 528 DEVON—view of Torr Abbey and three views near Plymouth, *fine*  
 " 14 - 529 HANTS—Hurst Castle—Cowes Castle and Rochester Castle in Kent, these are etched by F. Place, but attributed to him and Hollar co-jointly, *fine and scarce*  
 " 2 - 530 KENT—Deal Castle and five different of Dover Castle and Cliffs, of uniform size, and an oblong View of Dover Castle and Town, *very fine*  
 " 2 - 531 The oblong View of Greenwich and surrounding Scenery on two sheets, *rare*  
 " 4 - 532 The same View with the clouded sky, first state, *extra fine and rare*  
 " 10 - 533 CANTERBURY—with the Ground Plot of ditto, two impressions of the Cathedral, with and without the English inscription, Ground Plot of ditto, and the plan of Spalding Abbey in Lincolnshire, *fine*

## LONDON AND MIDDLESEX.

- " 13 - 534 LONDON—previous to the Great Fire in 1666, and the same View beneath it in its destroyed state, taken from the top of St. Mary's Overy's Church, *oblong. on two sheets, fine*  
 " 1 - 535 A Map of Great Britain, containing, in compartments, the Ground Plot View of London and Westminster; also London in Flames, with an account of the Fire beneath, and small Ground Plot Views of York, Edinburgh, Dublin, Oxford, and Cambridge—another Ground Plot of London and Westminster, previous to the Fire, with the Arms of the different Companies about it  
 " 1 - 536 The City Arms, the Arms of the Twelve Companies, from which the Lord Mayor is chosen, and three slips, containing the Arms of the other Companies of the City of London  
 " 2 126 - 537 Thirteen Views, exterior and interior, of Old St. Paul's Cathedral, *remarkably fine*  
 " 1 11 - 538 Twenty-seven sheets, containing the Monuments in Old St. Paul's, *equally fine*  
 " 3 3 - 539 The Royal Exchange, as before the Fire of London, with a full Assembly of Merchants, the Likeness of Sir T. Gresham, pendant in a medallion, *fine and rare, this plate afterwards underwent some alteration, also in the inscription, to make it correspond with the building in its repaired state*  
 " 2 126 - 540 Two VIEWS of ARUNDEL HOUSE, *brilliant and extra rare*  
 " 2 15 - 541 Four, a set of Views, the Tower, the Royal Exchange, Covent Garden and St. Mary's Overy's Church Southwark, *extra fine*  
 " 1 14 - 542 Four, a set, rather larger, Whitehall, Westminster Hall and Abbey and Lambeth Palace  
 " 10 6 - 543 Two, the West Entrance of Westminster Abbey, and the View of the Abbey, and Henry VIIth Chapel, from the



North, with Ground Plot of ditto, and Monuments of Frances Countess of Westmorland and Henry Hammond, *brilliant impressions*

544 Four, a set of Views of London and Whitehall from the Thames, Tothill Fields and Windsor Castle, *very fine and scarce* 2 11 -

545 Six, a set of Views towards London from Islington, *ditto* 15 -

546 THE GREAT HOLLOW ELME TREE OF HAMPSTEAD, WITH AN ACCOUNT OF ITS DIMENSIONS, *named, by Vertue, the Great Hollow Tree in Langley Park near Windsor* 4 4 -

#### DESCRIPTION OF THE PRINT.

In the centre of the print stands a large spreading tree, and before the spectator is the entrance door, which is open at the bottom of the trunk of the tree; through the aperture is seen a winding staircase, which rises within to the top of the tree, whereon is fixed an octagon turret, in which are five or six persons, who are viewing the prospects from it. At the bottom of the tree is seen a gentleman and a lady, whom he is going to conduct into the turret; the back ground on the left is filled up with a local view of the surrounding country, and on the right is seen a large barn which fills the intervening space.

Near the bottom of the print, on the left, is written, W. Hollar, delin. et. sculp. 1653, and on the margin at the bottom of the print, in three divisions, is this general description of the tree.

1. The bottom above ground in compass is 28 foote
2. The breadth of the door is 2 foote
3. The compass of the turret on the top is 34 foote
4. The door in height to go in is 6 foote 2 inches
8. The height to the turret is 33 foote
11. The lights into the tree is 16
16. The steps to go up is 42
19. The seat above the steps

Six may sit on, and round about roome for fourteen more.

All the way you go up (is) within the hollow tree.

This view is printed nearly in the centre of a large sheet of paper; it is encompassed by several printed verses, which fill four columns, two being beneath the print, the other two filling the sides from top to bottom of the sheet. The space above the print is occupied with the title, &c. thus—

The Dimensions of the Hollow Tree of Hampstead.

ALto Deo, hospIti et a MICO.

For the LorD and Christian frienDs.

ALto DoMIno aChospItI.

Deo ter-OptiMO aC-hospItI Lato.

The first tier of verses commence as follows.

THE WELCOME—*Verses cut on the Door.*

Civill people, you welcome be,

That come to view this hollow tree.

Debaucht Drunkard, Ranting Whore,

Come no such within this *Dore*;

Wanton Boys and Ranting Rigs,

Cut no Bowes, break no Sprigs.

THE SALUTATION, twelve lines in verse, *no signature*.

*Of the height and hollowness of the Great Elme Tree at Hampstead, eighty-four lines in verse, by ROBT. CODRINGTON, July 24, 1653.*

Then follow several Epigrams, Couplets, &c. cut on the tree by the following persons, ROGER COLEMAN, MOSES BROWNE, JOHN LEE, ROBT. CODRINGTON, T. TRANTER, and others without signatures.

CONCLUSION.—London, printed by E. Cotes for M. S. at the Blue Bible, in Green Arbour, and are to be given or sold on the Hollow Tree at Hampstead.

*The print being thus distributed, was usually folded up by the persons frequenting the spot, and being afterwards worn in their pocket, usually got destroyed, which accounts for the extreme scarcity of the print. An impression in this state is considered as unique, which has induced me to be thus particular in its description.*

547 THE SAME PRINT, AN UNIQUE PROOF, *previous to the account being engraved beneath the print, the flock of birds about the tree are not introduced, and there are only four persons in the turret at top instead of five, as in the finished impressions*

548 NORTHUMBERLAND—A View of the Harbour of Newcastle from the Ocean below Tinemouth, extending above North and South Shields, with a curious representation of the sunken wrecks of Captains Vicars and Gray, being destroyed by gunpowder, thirty feet under water, together with a printed account of the same, on a distinct sheet, by Edmund Curtis, 1673, the person who cleared the channel of the wrecks, *extra fine and rare*

549 NOTTINGHAMSHIRE—South prospect of the Church at Newark upon Trent, and ditto of the House and Church of Holme Pierrepont, *very fine*

550 West and North Prospects of the Collegiate Church of Southwells, *fine*

551 Two Views of Newark from Lincoln Road and from Hawton Way—Pigot's House at Thrumpton—Bunney House—Clifton House—Langar House and Church—Ossington House—Plumtree's Hospital, and the Gate House at Wareton, *all fine*

552 OXFORD—Prospect of, from the East—a bird's eye View Plot of the same beneath it, and the Arms of the Colleges in slips on each side, *fine*

553 A ditto, different from the last, the perspective view in the left corner of the print at top, and a small map of the County at bottom, prospect of the ruins of Osney Abbey

554 SALOP—View of Boscobel House and Wood, wherein Charles the Second was preserved, and a copy of the same, by John Clark



- 555 SOMERSET—Glastonbury from the South West, and ditto from Compton Hill, with Plan of the Abbey, two impressions of each, with and without the English inscription, *fine* " 8 -
- 556 STAFFORDSHIRE—The Cathedral at Lichfield, the Tomb of Andrew Hacket and the Church at Burton, *very fine* " 14 -
- 557 SURRY AND SUSSEX—Richmond Palace, *remarkably fine and rare* 1 10 -
- 558 Six, the Set of Views by Albury, *highly beautiful and very rare* 5 -
- 559 Prospect of Arundel Town and Castle, from the West Side, *extra fine and rare* 3 -
- 560 A set of Views, London, from the top of Arundel House, Old Shoreham, Hascomb Hill, Weston Place, Ruins of Bramber Castle, and a View in Hampshire, towards Portsmouth, and the Isle of Wight, *fine and very rare* 4 -
- 561 Six, a set of small Views, Newarke Abbey in Surry, Thetford Abbey, three different of Bramber Castle in Sussex, and Quinboro Castle in the Isle of Sheppy, *extra fine and rare* " 10 -
- 562 Pemsey Castle in Sussex, Chichester Cathedral, and two maps of Hemlingford and Knightlow Hundreds in Warwickshire " 7 -
- 563 WARWICKSHIRE—two Prospects of Warwick Town and Castle, from the North and South, and the Ground Plot of ditto with reference, *extra fine* 1 3 -
- 564 Two ditto of Coventry, from North and South, Ground Plot beneath and a distinct View of Coventry Cross 1 0 -
- 565 Three Views of Kenilworth Castle and a ditto of Guy's Cliff 1 1 -
- 566 Six, Maxtoke Castle, Aston House, Compton House, Birmingham and two of Tamworth 1 1 -
- 567 Fifty Monuments and Monumental Effigies in different Churches in Warwickshire 1 13 -
- 568 Thirty-eight ditto, and Effigies from painted windows in ditto, *curious* 1 10 -
- 569 Ninety-two slips of Fenestral Arms in the Churches throughout the County of Warwick " 7 -
- 570 WILTS AND WORCESTERSHIRE—the Cathedrals of Salisbury and Worcester, *very fine* " 13 -
- 571 YORK—two Views of the Cathedrals at York, *extra fine and rare* 1 7 -
- 572 Kingston upon Hull, with the Ground Plot beneath, and another of the Ruins of Gisburn Abbey or Priory 1 4 -
- 573 Four, View of part of Edinburgh, Map of the Isle of Man, with small Views therein, on the sides of the Map, Insulæ Purgatorie S. Patricie descriptio, and Lowing in Ireland " 10 -
- 574 JERSEY—Four different Views of Elizabeth Castle, *remarkably fine and scarce* " 14 -

*End of the Fifteenth Day's Sale.*

# SIXTEENTH DAY'S SALE.

THURSDAY, MARCH 1, 1810.

*Capital Productions in Mezzotinto, by the most eminent Practisers of the Art in this Country.*

JAMES MAC ARDELL.

LOT

- 575 **P**ORTRAIT of M<sup>c</sup>Ardell, *fine proof* and ditto of Fiamingo, the celebrated Carver in Ivory  
 576 Rubens with his Wife and Child, *fine proof*  
 577 Sir John Trenchard, *fine proof, rare*  
 578 Bernard Stuart, Earl of Lichfield with his Brother, Lord John, after Vandyke, *proof, rare*  
 579 St. Francis de Paula, after Murillio and the Ascension of the Virgin, *both very fine*  
 579\* Mr. Blakes in the Character of Monsieur Le Medicine, first state previous to the additional figure being introduced  
 580 The Tribute Money, after Rembrandt

JOSIAH BOYDELL.

- 581 Renier Hanslo conversing with his Wife, Rembrandt, pinx. *brilliant proof*

THOMAS BURKE.

- 582 Telemachus at the Court of Sparta, the large print, after Angelica Kauffman, *fine proof, rare*

J. DIXON.

- 583 Portrait of the Duke of Buccleugh, after Gainsborough, *fine proof*

ROBERT DODD.

- 584 The Crew of His Majesty's Ship Guardian endeavouring to Escape in the Boats  
 585 The same, *a fine proof*

RICHARD EARLOM.

The admirable productions of this artist stand unrivalled in this branch of the art, either in this or any other country, for the exquisite and inimitable soft execution which prevails throughout his works, by which they possess the pearly tints or hues of the most exquisite finished paintings. *The following collection are chiefly proofs of his first-rate performances.*

- 586 Three portraits, Admiral Barrington, Bishop Newton and Elizabeth B. Gulston, *the two last proofs*



- 587 The Prince of Aremborg on Horseback, after Vandyke, *proof* " 12 8  
 588 The Duke of Richmond with a Greyhound, after ditto, *proof*,  
*extra fine* " 0 "  
 589 Rubens' Wife and Page, after Rubens, *most beautiful proof* " 15 "  
 590 A pair of Fruit Pieces, after Michael Angelo Campadoglio,  
*fine* " 5 0  
 591 A pair, the Exposition of Cyrus and Orpheus, after Castiglione  
*with a fine proof of the last* " 15 "  
 592 Saint John, after Corregio, also a proof of the same and the  
 Madona with the Infant Christ and St. John, a circle, after  
 Carlo Dolci " 11 "  
 593 Jesus Christ Consecrating the Sacrament, after Carlo Dolci, and  
 the Lady and Child, after Salsa Ferata, *fine proofs* " 10 "  
 594 A Concert of Birds, after Mario di Fiori, *fine* " 10 "  
 595 A capital proof of the same, *extra fine* " 10 "  
 596 A pair, the Judgment of Paris and the Sleeping Bacchus, after  
 Luca Giordano, *fine* " 10 8  
 597 The same, *choice proofs* " 13 "  
 598 Venus on the Sea, after ditto, *proof, extra fine* " 1 "  
 599 A pair, Cottage Children, Boys and Dogs, after Gainsborough,  
*proofs* " 11 "  
 600 Girl and Pigs, after ditto, *proof* " 10 "  
 601 The Shepherd Boy, after ditto, *ditto* " 10 "  
 602 A rich Landscape, with a Mill, after Habbima, *proof, rare* " 17 8  
 603 Six, the set of Marriage A-la-mode, after Hogarth, *fine* 2 12 8  
 604 The set of proof etchings of the same, *most capital* 2 10 "  
 605 The Miser, from Quintin Matsys, *fine proof, rare* " 18 "  
 606 The Interview of Augustus and Cleopatra, after Raphael Mengs,  
*fine proofs* " 10 "  
 607 The Lioness and Whelps, after Northcote, *choice proof* " 10 6  
 608 The proof etching of the same " 4 "  
 609 The Presentation in the Temple, and Susannah and the Elders,  
 both after Rembrandt " 1 "  
 610 Susanna and the Elders, *proof* " 11 "  
 611 The Triumph of Mordecai, *proof, very fine* " 14 "  
 612 The proof etching of the same, *capital* " 9 6  
 613 The Fig, a choice proof, after Rubens " 19 "  
 614 The proof etching of the same " 9 "  
 615 Rubens' Son and Nurse, *choice proof* 2 " "  
 616 The Death of Hippolytus, *capital proof* " 4 6 "  
 617 The proof etching of the same, and ditto of the large Boar  
 Hunt, after ditto " 9 0 "  
 618 Nymphs of the Chace asleep discovered by Satyrs, after  
 ditto, *choice proof* " 3 "  
 619 The proof etching of the same, *very fine* " 6 "  
 620 A group of Male and Female Satyrs, after ditto, *proof, extra*  
*fine* " 17 "  
 621 Mary Magdalen Anointing the Feet of Christ, *proof* 2 " "

- 1 15 " 622 The Lion attacking a Boar, *proof, most brilliant*  
 " 11 " 623 The Singing Master, after G. Schalcken  
 1 14 " 624 The same print, a *brilliant proof*  
 2 14 " 625 A pair, the Fruit and Fish Markets, after Snyders, *capital productions, fine proofs*  
 " 9 6 " 626 The Fruit Market, *proof etching, very fine*  
 1 14 " 627 The Game Market, after ditto, *proof*  
 " 9 6 " 628 The same, *proof etching, capital*  
 2 2 " 629 The School, after Jan Steen, a *fine production, choice proof*  
 " 10 " 630 A pair, Boors Tippling and Smoaking, after Teniers, *fine proof*  
 " 10 " 631 The Witch, after ditto, a grand production, *capital proof*  
 " 1 " 632 The same, a *proof etching, remarkably fine*  
 1 10 " 633 A Nymph, with Cupids Bathing, after Vandyke, *capital proof*  
 6 15 " 634 The Flower and Fruit Pieces, after Van Huysum, *inimitable productions, brilliant proofs, very rare*  
 2 9 " 635 The same pieces, the *proof etchings most beautiful*  
 2 11 " 636 The Larder, after Martin de Vos, *fine*  
 " 10 6 " 637 The proof etching of the same, *extra fine*  
 " 10 6 " 638 Bathsheba bringing Abishag to David, after Wander Werff  
 3 6 " 639 The same print, a *brilliant proof*  
 " 7 0 " 640 Angelica and Medora, after West, *proof*  
 " 8 5 " 641 Una, from Spencer's Fairy Queen, after ditto, *proof*  
 2 10 " 642 Agrippina Lands at Brundisium with the Ashes of Germanicus, after ditto, *fine proof*  
 " 10 " 643 The Farm Yard, after Wheatley, *proof, extra fine*  
 " 3 6 " 644 The Prize Ox, *proof etching, very fine*  
 " 7 0 " 645 Meleager and Atalante, after Wilson, *proof*  
 2 10 " 646 The Farriers Shop, after Wright of Derby, *proof, extra rare*

## VALENTINE GREEN.

- " 10 6 " 647 Portrait of Richard Cumberland and ditto of Mr. Reddish, in the Character of Posthumous, *proofs*  
 " 13 6 " 648 Mr. Garrick, whole length, after Gainsborough, *fine proof*  
 " 12 " 649 Two portraits of the Queen and ditto of the Royal Infants, after West, *proofs*  
 " 10 " 650 Two, the Golden Age and Fidelia and Spiranza, both after West, *proofs*  
 " 13 " 651 Daniel Interpreting to Balshazzar the Writing on the Wall, after ditto, *ditto*  
 " 12 " 652 Erasistratus the Physician Discovers the Love of Antiochus for Stratonice, *ditto*  
 2 " " 653 A pair, the Death of the Chevalier Bayard and of Epaminondas, *choice proofs*  
 " 8 6 " 654 Agrippina Weeping over the Ashes of Germanicus, *fine proof*  
 1 4 " 655 The Cave of Despair, after West, and Miravan breaking open the Tomb of his Ancestors, after Wright, *both proofs*  
 " " " 656 The Assumption of the Virgin, and a Nymph going to Bathe, *the last a proof*



- 657 The Lecture on the Air Pump, after Wright, of Derby, *brilliant proof* - 15 -  
 658 The same print with the Lecture on the Orrery, by Pether, *proofs* 2 - -

## J. G. HAID.

- 659 The Musician, after Amoroso, the Young Strolling Musicians, after Schalcken, and Absalom's Submission, after F. Boll, *proofs* - 15 -  
 660 Three, a Minister of Justice, Achilles, and a Woman paring her Nails, all after Rembrandt, *proofs* - 126 -

## C. H. HODGES.

- 661 Portraits of John Lee and James Adair, King's Serjeant, *fine proofs* - 11 -  
 662 Leonidas, after West, *fine proof, and the etching of the same* - 16 -  
 663 The Infant Hercules, after Sir J. Reynolds, *fine proof* 22 -  
 664 A Drunken Silenus, with Satyrs and Bacchanalian Nymphs, after Rubens, *choice proof* - 168 -

## RICHARD HOUSTON.

- 665 Haman's Condemnation, after Rembrandt, *fine proof* - 17 -

## JOHN JACOB.

- 666 Portrait of Lord George Germaine, after Romney, *proof* - 7 -

## JOHN MURPHY.

- 667 Christ appearing to Mary in the Garden, after P. da Cortona, and Abraham's Sacrifice, after Rembrandt - 10 -  
 668 Pair, Scriptural, after Caravaggio, *proofs* - 116 -  
 669 The Tiger, after Northcote, and the Tigress, after Stubbs, *extra fine* - 19 -  
 670 Pair, Jael and Sisera, after Northcote, *proofs* - 11 -  
 671 Pair, Hiram King of Tyre, sending Presents to Solomon, &c. after Eckhout and Guercino, *proofs* - 13 -  
 672 Pair, the Good Children, &c. after Singleton, *proofs* - 8 -

## S. PAUL.

- 673 Pair, Storm and Calm, after Vernet - 116 -

## WILLIAM PETHER.

- 674 Portrait of the Rev. Dr. Samuel Chandler, *a proof* - 14 -  
 675 Portrait of an Officer, after Rembrandt, *highly beautiful* 1 - -

- 676 The Continnence of the Chevalier Bayard, after E. Penny, and the Jew Rabbi, after Rembrandt  
 677 The Jew Rabbi, after Rembrandt, *brilliant proof*  
 678 The Tribute Money, after ditto, *proof, extra fine*  
 679 The Hermit, after Wright, of Derby, *choice proof*

## CHARLES PHILLIPS.

- 680 A Boy with a Pigeon, after F. Mola, Venus and Cupid, after Salviati, and an old Man Meditating, after Rembrandt, *all proofs*  
 681 Isaac Blessing Jacob, after Spagnoletto, and the Madona, after Parmegiano, *fine proofs*

## J. VAN RYMSDYCK.

- 682 Portraits of Frederic Henry, and Amelia Van Solms, after Jordaens, *fine proof*

## JOHN SMITH.

*Portraits chiefly after Kneller.*

- 683 John Smith, Charles II. James II. William III. and Prince George, two different of Queen Anne, Mary Beatrix Queen of James II. and Mary Queen of William III.  
 683\* Charles I. James I. the Prince of Great Britain, and Frederick William of Prussia  
 684 Madam Davenant, Duchess of Bolton, Mrs. Carter, Mrs. Chicheley, and two different of Lady Elizabeth Cromwell  
 685 Lady Elizabeth Cromwell, Lady Copley, Mrs. Elinor Copley, Mrs. Cross, Lord Churchill's Daughters, Countess of Essex, and Duchess of Grafton  
 686 Mrs. Conway Hackett, Madame Knatchbull, Madam Loftus, and Madam Dorothy Mason  
 { 687 Lady Essex Mostyn, two different of Duchess of Ormond, Countess of Ranelagh, and Countess of Rutland  
 { 688 Mrs. Ann Roydhouse, Mrs. Sherrard, Countess of Salisbury, and Lady Torrington  
 688\* Gilbert Burnet, *extra fine and scarce*  
 689 Lord Bury, Lord Buckhurst and Sister, Lord Clifford and Sister, Corelli the Musician, and Lord Euston  
 690 Earl of Exeter, Rev. Edward Fowler, Thomas Gill, M. D. Duke of Gloucester, and J. W. Comes Gallas  
 690\* Thomas Herbert Earl of Pembroke, John Duke of Marlborough, Marquis of Ormond, and Joost Earl of Albemarle, *very fine*  
 { 691 Anthony Leigh, Major. General Maxwell, Charles Montague, and Charles Napier  
 { 692 Sir John Percival, Mr. William Richards, Duke of Schomberg, and Dr. Stukeley



- 692\* Sir William Petty and John Lord Somers, *both extra fine*  
 693 Henry Sacheverell, James Earl of Salisbury, Thomas Spratt,  
 Archdeacon of Rochester, Lord Villiers and Sister, and  
 Henry Worster

## HISTORICAL AND VARIA.

- 694 Seven, the Crucifixion, &c. after Vandyke  
 695 Seven, after Schidone, Corregio, Baroccio, C. Marat, &c.  
 696 Four, Tarquin and Lucretia, after De Ryck, Venus and Adonis, after N. Poussin, and 2 impressions of Cupid and Psyche, after A. Veronese, with and without the drapery  
 697 Ten, the Loves of the Gods, after Titian, *fine and scarce*  
 698 Eight, of Nuns at Confession, &c. after M. Laroon and B. Van Lemens  
 699 Eight, humorous, after Henskerk, Ostade and Teniers  
 700 Four of Magdalens, after Schalcken, Smith and Kneller  
 701 Nine of Landscapes, &c. after Wyke, Berghem, &c.  
 702 The Mastiff in the Larder, after Snyders, the only etching by J. Smith, *proof, rare*

*End of the Sixteenth Day's Sale.*

## SEVENTEENTH DAY's SALE,

TUESDAY, FEBRUARY the 27th, 1810.

JOHN RAPHAEL SMITH.

- LOT  
 703 MASTER Crew in the Character of Henry VIII. and Miss Palmer, *both after Sir J. Reynolds, proofs*  
 704 Ditto of Edward Wortley Montague, *fine proof*  
 705 A Lady, Temptation, after Peters, Europe, after Cosway and Mercury inventing the Lyre, after Barry, *proofs*

P. I. TASSAERT.

- 706 Rubens' Family, after Rubens, *proof*  
 707 Nymphs and Satyrs, after N. Poussin, and the Virgin teaching the Infant Christ, after Carl Marat, *proofs*

## JAMES WARD.

- 708 Portrait of Lord Duncan, at whole length, after Hoppner, a fine proof

## JAMES WATSON.

- 709 Portraits of James Beattie and Colonel Biddulph, *proofs*  
 710 Ditto of John Hely Hutchinson, after Sir J. Reynolds, *proof*  
 711 Marquis of Tavistock and Miss Bosville, after ditto, *fine proofs*  
 712 Sir John Cust, and John Duke of Argyle, *proofs*  
 713 Hector and Andromache, after Angelica Kauffman, *brilliant proof*  
 714 Vertumnus and Pomona, after Netscher and the Musical Lady, after Metz, *fine proofs*  
 715 The Water Spaniel, after Barrett, *proof*

*Etchings and Imitations of Drawings, by*

## CAPTAIN WILLIAM BAILLIE.

- 716 Portrait of Captain Baillie and ditto of Frank Hals, two impressions, *one a proof, very fine*  
 717 Ditto of Cornelius de Wit, *proof*, James Turner, a Beggar, who valued his time at one shilling per hour, Francis Mieris, Sofonisba Angusciola, a paintress, Gaspar Gevartius, after Vandyke, and the Piping Boy, after N. Hone  
 718 Two, the Siamese Ambassador and Priest, who attended the Court of Charles I. *after Rubens, fine*  
 719 William Prince of Orange on Horseback, on India paper, *very fine*  
 720 Ten various designs after Guido, Corregio, Parmegiano, &c.  
 721 Nine, after Gerard Dow and Ostade, *chiefly proofs, very beautiful*  
 722 Nine, various, after Dusart, S. Rosa, Valentine, &c.  
 723 Six beautiful Landscapes, after Cuyp, Van Goyen, Vande Velde and Modyn  
 724 Nine, various, after Rembrandt, *some proofs*  
 725 The Three Trees, after ditto, two impressions, with and without the Lightning  
 726 The Gold Weigher, after ditto, *fine proof*  
 727 The Hundred Guilder, and the Center Piece of the same, *brilliant*

## J. C. STADLER

- 728 Six Landscapes, after Farrington, *proofs*



## THOMAS WORLIDGE.

- 729 Two different portraits of himself, with variations of each, *extra fine* " 10 8
- 730 Ninon De Lenclos, *three different impressions, choice proofs, rare* " 11 "
- 731 Henry Jenkins, who lived to the age of 169, *most brilliant* " 12 "
- 732 Sir Thomas Wentworth, Sir Jacob Astley, Sir John Evelyn, and Lord Fairfax, *two impressions, one a proof* " 7 "
- 733 Earl of Chesterfield, three different impressions, and the Earl of Pembroke, *three ditto, proofs* " 11 "
- 734 Sir Anthony Vandyke, *four different impressions, extra fine* " 15 6
- 735 Rembrant Van Rhyn, three different impressions, two ditto, of Sir P. P. Rubens, two ditto of Luca Giordano and Nicholas Poussin " 12 8
- 736 John Cornelius Silvius, after Rembrandt, *four different impressions, extra fine* " 11 "
- 737 Sir Edward Astley, in the character of the Burgomaster, *three different impressions* " 10 8
- 738 Admiral Mostyn, *six different impressions, curious and rare* " 5 "
- 739 William Kenrick and Edmund Cave, *two impressions of each, fine* " 11 "
- 740 John Earl of Crawford, Dr. Baker, Andrew Mc. Doual, of Banckton, one of the Lords of the Court of Session in Scotland, three different impressions, and two sketches of Mr. Garrick and Dr. Addington " 8 "
- 741 Captain Tyrrell and General Fraser, *three different of each, very fine* " 7 6
- 742 Mr. Garrick, as Tancred, William Taylor, born blind, his sight restored at eight years of age, by John Taylor, Occulist, and Ladies Stanhope and Mexborough, in rich habits, *scarce* " 9 6
- 743 Mrs. Mary Smith, of Portsmouth, *four different impressions, very fine* " 4 "
- 744 George the Second, Archibald Bowers, *two impressions*, and the Rev. Dr. Nichol, three impressions with variations " 8 8
- 745 Ten, Mahomet and Hamet, Turkish Merchants, Elizabeth Canning, Dr. Friend, Queen Charlotte, Marquis of Granby, Madam Kirk, &c. " 6 8
- 746 Seventeen various busts " 7 6
- 747 Sixteen ditto " 7 "
- 748 Nineteen ditto with curious variations " 10 "
- 749 Twelve various, after Rembrandt, &c. " 8 "
- 750 Our Lord healing the Sick, after ditto, *most brilliant* " 15 6
- 751 Nine of Landscapes, the Dromedary, &c. *with variations* " 5 "
- 752 Head of Medusa, *with a proof of the same, highly beautiful, and extra rare* " 10 8
- 753 One hundred and forty-six of THE GEMS, *very fine* " 5 "
- 754 The Theatre at Oxford in full Convocation, *extra fine* " 5 "

The following collection exhibits a capital display of the popular and unrivalled productions, by the most eminent Engravers of the English Nation, during the latter end of the last century; the chief of them being performed by the combined efforts of the point and burin.

## FRANCIS ALIAMET.

- 755 The Adoration of the Shepherds, after Annibal Carracci, and the Circumcision, after Guido, *proofs*  
 756 A Sacrifice to Pan, after A. Sacchi, and the Martyrdom of St. Stephen, after Le Sueur, *ditto*

## WILLIAM AUSTIN.

- 757 A pair of views of St. Michael's Mount in Cornwall, the Seat of Sir John St. Aubyn, *private plates, fine and scarce*

## JAMES BASIRE.

- 558 Pylades and Orestes, after West, and Joseph Interpreting the Dreams of Pharoah's Butler and Baker, after Spagnoletto, by BANNERMAN, *both proofs*

## FRANCISCO BARTOLOZZI.

- 759 Two different portraits of Handel, *one on India paper*, ditto of Mr. Pitt and Lord Hawke, *a proof*  
 760 Omai a Prince of Otaheita, *fine proof*, and Frederick II. King of Prussia  
 761 The Statue of Thomas Guy, *choice proof, rare*  
 762 Britannia, *a fine proof, very rare*; Ticket for the Masked Ball, New Club, Soho, *very fine* and 1 other  
 763 Ticket for the Subscription Masquerade, Ranelagh, two different for the benefit of Mr. Giardini, and a Scene in Romeo and Juliet, *chiefly proofs, rare*  
 764 Two other tickets for the Benefit of Mr. Giardini, Ticket for the Concert of Ancient Vocal and Instrumental Music, and the Judgment of Midas, *extra fine*  
 765 Ticket for the Lady Mayoress's Ball, 1791, the frontispiece to Borghi's six Overtures, and four others, *two of them proofs*  
 766 The Emblem of Christianity, *extra fine*, and the Interior of Freemasons Hall, *proof*  
 767 Angelica and Medora, after Cipriani, and the Madona, after Carlo Dolci, *fine proofs*  
 768 Venus asleep, after Annibal Carracci, an oval, *proof, extra fine*  
 769 Four pieces, the Designs for the Ceiling of the Royal Academy, after A. Kauffman, *beautiful proofs*



- 770 Four, the set of Madonas, &c. after Carlo Dolci, Salsa Ferrata, Vandyke and Cipriana, *proofs* 1 9 "
- 771 Four, the set of Elements, after Albano, *very fine* 1 5 "
- 772 Orlando rescuing Olimpia, after Annibal Carracci, *fine* " 0 8 "
- 773 The Silence, after ditto, *a choice proof, rare* 2 0 "
- 774 Clytie, after ditto, *fine* " 15 8 "
- 775 *The same print, proof* 1 15 "
- 776 The Death of Lord Chatham in the House of Lords, after Copley, *fine* 3 4 "
- 777 The same print, *a proof, fine and rare* 5 5 "
- 778 *The proof etching of the same* 2 1 "
- 779 The Diploma of the Royal Academy, after Cipriani, *most brilliant* 7 12 "

*The united talents of these distinguished artists, appear so pre-eminently conspicuous in this most beautiful performance, in point of elegance of design and superior execution, that it may be classed among the unrivalled productions of the age.*

- 780 The Death of Dido, after Cipriani, *choice proofs* 1 2 "
- 781 Lucretia, after Dominichino, *proof, extra fine* " 12 "
- 782 Venus, Cupid and Satyr, after Luca Giordano " 14 "
- 783 The same print, *a beautiful proof* 2 1 "
- 784 The Circumcision, after Guercino, *fine* " 10 "
- 785 A pair, the Dead Ass and the Snuff-box, after Louthérbourg, from Sterne, *very fine* " 0 "
- 786 Four Scenes in Tom Jones, after ditto and Barralet, and two of the set proof etchings, engraved conjointly by BARTOLOZZI, WOOLLETT, PICOT, and GRIGNON, *very fine* 1 1 "
- 787 The Holy Family, after N. Poussin, *proof* " 12 8 "
- 788 The same subject, after Andrea del Sarto, *fine proof* " 13 "
- 789 The Death of Captain Cook, the large plate after Webber, *fine* " 14 "
- 790 *The same print, a proof* 1 " "
- 791 The Departure of Abraham, after Zuccarelli, *fine proof* " 15 "
- 792 The frontispiece to Adams's Architecture, after Zucchi, *a grand composition; representing a young student conducted to Minerva, who points to the map of Italy as the country from whence elegance in the arts is derived, PROOF PREVIOUS* 1 3 "

TO ANY LETTERS

### JOHN BOYDELL.

- 793 The Exposition of Cyrus, and the Finding of Cyrus, both after Castiglione, *fine proof* " 7 "
- 794 Jason enchanting the Dragon, after Salvator Rosa, *a capital production, brilliant proof* " 7 6 "

### JOHN BROWN.

- 795 Philip baptising the Eunuch, after Both, *beautiful proof* 1 3 "
- 796 The large landscape, after John and Andrew Both, *a grand production, choice proof* 2 2 "

- 1797 A landscape, after Claude Lorraine, and a ditto, after Gaspar Poussin, *both proofs*  
 1798 The Watering Place, after Rubens, *very fine*  
 1799 The same print, *a brilliant proof*  
 1800 The Waggoner, after ditto, *fine proof*  
 1801 The large Landscape, with Peasants going to Market, after Rubens, *fine proof*  
 1802 Apollo and the Sybil, after Salvator Rosa, a capital production, *choice proof*  
 1803 The proof etching of the same, *very fine*  
 1804 St. John preaching in the Wilderness, after ditto, *fine proof*  
 1805 The proof etching of the same, *very fine*  
 1806 Ditto, previous to the names of the painter and engraver, *ditto*  
 1807 A pair of Landscapes, after Swanevelt, *choice proofs*

## THOMAS BURKE.

- 1808 The Battle of Agincourt, after Mortimer, *fine proof*, and the etching of the same

## WILLIAM BYRNE.

- 1809 View of the Fall of the River Niagara, *proof*  
 1810 The Children in the Wood, engraved conjointly by Byrne, Sharp and Medland, *beautiful proof*  
 1811 A Landscape after Dominichino and Apollo with the Arcadian Shepherds after Filippo Lauri, *fine proof*  
 1812 A Landscape after Claude Lorraine, *proof*

## P. C. CANOT

- 1813 Pair of Sea Pieces after Backhuysen and Vandevelde, *fine proofs, highly beautiful*  
 1814 Pair, the Farm Yard, and the Inn Yard, both after Peter de Laer, *proofs*  
 1815 A Landscape enriched with Figures and Cattle, after Berghem, and a ditto after Claude Lorraine, *beautiful proofs*  
 1816 The Return from Market after Isaac Ostade, and the Tempest after Simon de Vlieger, *fine proofs*

## THOMAS CHAMBARS.

- 1817 Portrait of Rubens's Wife, and ditto of Raphael's Mistress, *proofs*  
 1818 Saint Martin dividing his Cloak after Vandyke, a Holy Family Morillo, and the Concert after Carravaggio, *proofs*



JOSEPH COLLYER.

- 819 The Volunteers of Dublin on College Green, 1779, after Wheatly, *extra fine* " 14 "

RICHARD EARLON.

- 820 Portrait of Lord Heathfield after Sir J. Reynolds, *fine proof* " 11 "

WILLIAM ELLIOTT.

- 821 Pair of rich Landscapes after Cuypp, and Rosa da Tivoli, *fine proofs* " 10 "

WILLIAM AND ELIZABETH ELLIS.

- 822 Pair of Landscapes, Summer and Autumn after Hearne, *fine* " 5 "  
823 The large Landscape with Peasants Dancing after Berghem, *fine proof* " 12 "

*End of the Seventeenth Day's Sale.*

## EIGHTEENTH DAY'S SALE,

THURSDAY, MARCH 1st, 1810.

GEORGE SIGISMOND AND JOHN GOTLIEB FACIUS.

- LOT  
824 M<sup>R</sup>. West, and Family, *very fine* " 10 "  
825 Pair, the Tribute Money, and the Woman taken in Adultery, both after Dietricy, *fine proofs* " 11 "  
826 Pair, Achilles discovered, and Hector rebuking Paris, after Angelica Kauffman, *proofs* " 12 "  
827 Pair, Cupid's Pastime, &c. after ditto, *proofs*, previous to any letters " 4 "  
828 Pair, the Judgment of Midas, and Apollo and the Muses, after Carl Maratti, *proofs* " 0.6 "

- " 156 829 The Cow Herd, after Paul Potter, *fine proof, and the etching of the same*  
 2 " 830 The Window of New College, Oxford, in one piece, by Earlom, and seven detached Pieces of the Cardinal Virtues, by Facius, after Sir J. Reynolds, *proofs*  
 " 19 " 831 The Nativity, the center subject in the same window  
 " 176 832 Two different prints of Venus, after Titian, *proofs*

## JAMES FITLER.

- 1 " 833 Two grand Landscapes, after Claude Lorraine, *proofs*  
 12 " 834 Three views of the Siege of Gibraltar, after Paton, *ditto*  
 " 11 " 835 Pair of Views of Windsor Castle, after Robertson, *proofs*  
 " 9 " 836 The Distress of Tigranes before Cyrus, after West, *proofs, and the etching of the same*

## JOHN HALL,

- " 8 " 837 Portrait of Pope Clement IX. after C. Marat, *fine proof*  
 " 126 838 Timon of Athens, after Nathaniel Dance, *proof, and the etching*  
 " 14 " 839 Pyrrhus when an Infant brought to Glaucus, and Venus and Adonis, both after West, *proofs*  
 526 840 Penn's Treaty with the Indians, after West, *a rich proof*  
 " 11 " 841 *The proof etching of the same*  
 " 8 " 842 A pair, the Battles of the Boyne and La Hogue, the last by Woollett, *extra fine*  
 " 18 " 843 The Battle of the Boyne, *proof etching*  
 10 " 844 The Battle off La Hogue, *ditto*  
 410 " 845 A pair, Cromwell dissolving the Parliament, and the Restoration of Charles II. the last by Sharp, *fine proofs*  
 " 17 " 846 Cromwell dissolving the Parliament, *the proof etching*

## JAMES HEATH.

- " 56 847 A pair, Diana and Endymion, after Cipriani, *proofs*  
 " 106 848 Adam and Eve in Paradise, after Velvet Breughel, *proof*  
 23 849 The Death of Major Pearson, after Copley, *fine proof*  
 " 76 850 The same print, a proof etching, *extra fine*  
 " 156 851 The Riots in Broad Street, after Wheatley, *proof, nearly finished*



## WILLIAM HOGARTH.

Great was the power of his inventive mind,  
 Possessing wit with truth, and skill combin'd;  
 He pencilled life in pointed tints of shade,  
 Each character was perfect that he made.  
 With matchless art the course of vice he drew,  
 Its progress, and its miseries to our view,  
 To warn the heedless, and to guard them too. }

JOHN IRELAND remarks that

"Hogarth may be indisputably regarded as the first Moral Painter  
 of this or any other country; for, to his honour be it recorded, the  
 almost invariable tendency of his dramatic histories is the promotion  
 of virtue, and diffusion of such a spirit as tends to make men  
 industrious, humane, and happy.

"His matchless works, of fame secure,  
 "Shall live our country's pride and boast,  
 "As long as Nature shall endure,  
 "And only in her wreck be lost."

*The following Collection of the works of this eminent artist, comprise nearly the whole of his popular productions, in the first or original state of impression, or otherwise previous to the various alterations which struck his fancy to introduce occasionally.*

- 852 Four different portraits of Hogarth, by Samuel Ireland, Charles Townley, Benjamin Smith, and by himself, in the act of Painting the Figure of Comedy " 12 6 "
- 853 Portrait of Hogarth, painting the Figure of Comedy, with the inscription of SERJEANT PAINTER to his MAJESTY, first state, extra fine and very rare " 2 2 "
- 854 Portrait of Hogarth with his Dog introduced, se ipse pinxit et sculpsit, very rare, he having afterwards altered the plate into a burlesque on Churchill " 2 9 "
- 855 The same plate, altered to represent Churchill as a Bear, two impressions with curious variations " 1 1 "
- 856 Portraits of T. Morell, two different of Henry Fielding, the Earl of Charlemont and Mr. Gabriel Hunt " 12 "
- 857 Ditto of Martin Folkes, John Wilkes and Simon Lord Lovat " 1 1 "
- 858 Simon Lord Lovat, previous to the words "price one shilling," were inserted, very rare " 1 2 "
- 859 Dr. Benjamin Hoadley Bishop of Winchester, two impressions, one extra fine " 10 "
- 860 Dr. Thomas Herring Archbishop of Canterbury, the large and small prints, scarce " 1 3 "
- 861 Daniel Lock, and Captain Thomas Coram, both by M<sup>c</sup>Ardell, after Hogarth, fine " 13 "
- 862 Mr. Pine, by M<sup>c</sup>Ardell, after ditto, most brilliant and rare " 14 "
- 863 Jacob Gibbs, Justice Welsh, and four different prints of Sarah Malcolm, curious " 11 "
- 864 Henry the Eighth with Anna Bullen, and Mr. Garrick in the character of Richard the Third " 6 "
- 865 Mr. Garrick in the character of Richard the Third, uncommonly fine " 6 "

- 16 - 866 Mr. Garrick, in the Farmer's Return, proof—Scene in Tom Thumb, by Vandergucht—Scene in Handel's Opera of Ptolemeo—Farinelle, Cuzzoni and Senesino, in the Characters of Ptolemy, Cleopatra, and Julius Cæsar—Booth, Wilks, and Cibber, contriving a Pantomime, and the Rabbit Breeder, *all humorous*
- " 0 " 867 Scene in the Beggars Opera, by William Blake
- " 6 " 868 Scene in the Indian Emperor, by Robert Dodd
- " 7 " 869 The Politician, the Shrimp Girl, and Sigismunda
- " 15 " 870 Pair, the Good Samaritan, and the Pool of Bethesda
- " 18 " 871 Pair, ditto, *fine proofs*
- " 17 " 872 Moses brought before Pharoah's Daughter, and two different prints of Paul before Felix
- " 14 " 873 The small print of Paul before Felix, a burlesque on the compositions of Rembrandt, *two impressions, with and without the little devil sawing the leg of the stool whereon Paul stands, and other variations, curious and rare*
- " 16 " 874 The set of the Industrious and Idle Prentices, in twelve pieces
- 5 " 875 The same set of prints, in the very first state, being much less worked on, and other variations, most curious and extra rare
- " 15 " 876 The Roman Military Punishments, in twelve small pieces, *scarce*
- " 19 " 877 The Bench, *two impressions with considerable variations, fine and scarce*
- " 14 " 878 The Times, two prints, *with an impression of the first, previous to the alterations, fine and scarce*
- " 14 " 879 The Stage Coach, or Inn Yard, two impressions, with variations of No Old Baby, &c. on the flag, *scarce*
- " 9 " 880 Pair, France and England, and the Gate of Calais, otherwise Roast Beef
- " 18 " 881 Pair, France and England, much less worked on than the preceding impressions, *very rare*
- " 12 " 882 The Gate of Calais, *extra fine*
- " 19 " 883 Southwark Fair, two impressions with considerable alterations
- " 11 " 884 Enthusiasm delineated, two impressions with different inscriptions, engraved by Mills, and two impressions of the original plate, entitled Credulity, Superstition, and Fanaticism, a Medley, *one of them very fine*
- " 13 " 885 Six prints, illustrative of Don Quixote
- 219 " 886 The large set of Hudibras, twelve prints in the first state, *extra fine and rare*
- " 15 " 887 The Lottery, the Riding Whirligig, and the Cock Pit
- " 19 " 888 The March of the Guards to Finchley
- " 12 " 889 The same print, *very fine*
- 209 " 890 The same with the word 'PRUSIA,' spelled with S single, *very fine and rare*
- " 9 " 891 The Strolling Actors in a Barn, *highly humorous*



- 892 The same print, *previous to the alterations, very fine and rare* 2 2 -
- 893 Four, the set of Election Entertainments, *capital designs* 1 3 -
- 894 The Election Entertainments, the first plate with the Lemons, *fine and rare* 1 9 -
- 895 Pair, the Distrest Poet, and the Enraged Musician 1 16 -
- 896 The Distrest Poet, with Pope threshing Curl, *first state, fine and rare* 1 2 -
- 897 The Enraged Musician, *with the white horse, first state, rare* 1 16 -
- 898 The Four Stages of Cruelty and Beer Street and Gin Lane 1 10 -
- 899 Beer Street, *with the Frenchman, and Gin Lane, previous to the additional shadows, first state, very scarce* 2 - -
- 900 Two, Before and After, *uncommonly fine* 1 16 -
- 901 Four, the set of the Times of the Day 1 10 -
- 902 *Another set of the same, first state, previous to the introduction of the additional shades, red face, blue hands, &c. extra fine and rare* 2 17 -
- 903 The set of the Rake's Progress in 8 prints 1 0 -
- 904 *The same, previous to any alterations, a most beautiful set and extra rare in this state* 4 - -
- 905 A smaller set, published by Bakewell with the consent of Hogarth 1 13 -
- 906 The Harlot's Progress, in six prints, with the crosses at bottom 1 16 -
- 907 Another set of the same, *fine old impressions, also with the crosses* 1 12 -
- 908 The same set, *previous to the crosses and a variety of alterations, uncommonly fine and rare* 2 10 -
- 909 Marriage Alamode, in six prints 1 19 -
- 910 *The same, a most capital set, in the first state, previous to any alteration, the lock of hair, introduced with Indian ink, RARIS* 2 17 -
- 911 The Analysis of Beauty, two plates 1 0 -
- 912 Taste in High Life, the large and small prints 1 10 -
- 913 Modern Midnight Conversation and the Sleepy Congregation 1 0 -
- 914 Hogarth's Cypher, Mrs. Hogarth's Shop Bill, The Turk's Head, the Holland Arms, and a pen drawing of Lord Radnor's Arms, *rare* 1 19 -
- 915 The Lord of the Vineyard and Kent's Altar Piece, *very scarce* 1 13 -
- 916 The Masquerade (small) and five others 1 7 -
- 917 Columbus breaking the Egg, two impressions, with and without the Receipt, *rare and fine* 1 10 -
- 918 The Power of Attorney for the Foundling Hospital, *fine and rare* 1 - -
- 919 The Orders of Perriwigs, Group of Characters and Caricaturas, Company of Undertakers, Laughing Audience, the Oratorio and the Chanters 1 10 -
- 920 View at Chiswick, Hymen, Battle of Pictures, Tail Piece and 4 others 1 10 -
- 921 Thirteen curious Burlesques on Hogarth and Lord Bute, *mostly rare* 1 - -

## J. JONES.

- 922 Muscipula, after Sir J. Reynolds, *fine proof*

## J. LANDSEER.

- 923 The West Elevation of York Minster, after J. Malton, *very fine*

## FRANCIS LEGAT.

- 924 Mary Queen of Scots resigning her Crown, after Gavin Hamilton, and the Continnence of Scipio, after N. Poussin, *proofs*

## WILLIAM LENEY.

- 925 A group of Harriers, after J. P. Hackaert, *proof*, and the *etching of the same*

## D. LERPINIÈRE.

- 926 A group of Dogs, after Fyt, and a Hunting Party in a Landscape, after Wootton, *proofs*

- 927 Four celebrated British Naval Actions, after Paton, *proofs*

- 928 St. George and the Dragon, after Claude Lorraine, *choice proof*, *previous to any letters*

- 929 A pair, Views of London from Wandsworth, &c. after Robertson, *proofs*

- 930 A pair of rich Landscapes with Ruins, after John Taylor, *proofs*

- 931 A pair, Storm and Calm, after Vernet, *fine proofs*

## WILSON LOWRY.

- 932 Three grand Landscapes, after Claude Lorraine, and Gaspar Pousin, *fine proofs*

## JAMES MASON.

- 933 Hobbima's Villa, *choice proof*

- 934 View on the Po, after Claude Lorraine, *proof*, and the *etching of the same*

## J. B. MICHEL.

- 935 Teniers' Kitchen, *fine proof*, and the *etching of the same*

- 936 The Angel, Hagar and Ishmael, after Cartona, *proof*, and Alfred, the third King of Mercia, after West

## S. MIDDIMAN.

- 937 A pair, Scenes in the Tempest, and as You Like it, the figures by Bartolozzi, *proofs*, *extra fine*



938 An Italian Sea Port, after Salvator Rosa, a grand production,

*fine proof*

939 The Waterfall, after Zuccarelli, *choice proof*

JAMES PARKER.

940 A portrait of the Honorable Henry Addington, *fine*

JAMES PEAK.

941 Two fine Landscapes, after Claude Lorrain, *proofs*

CHARLES PICART.

942 Portrait of the Right Honorable Charles Abbot, Speaker of the House of Commons, *fine proof*

*End of the Eighteenth Day's Sale.*

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## NINETEENTH DAY's SALE,

FRIDAY, MARCH 2, 1810.

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SIMON FRANCIS RAVENET.

LOT  
943 THE Return of the Prodigal Son, after Guercino—the Death of Seneca and Sophonisba receiving the Nuptial Present, after Luca Giordano, *proofs*

944 Four historical, after La Sueur, &c. *proofs*

945 The Lord of the Vineyard, after Rembrandt—Phryne tempting Xenocrates, and the Prodigal Son, both after Salvator Rosa, *fine proofs*

THOMAS RYDER.

946 The Murder of James I. King of Scotland, after Opie, *proof*, and the etching of the same

947 The Last Supper, after West, *fine proof*, and the etching of the same

948 The Captive, after Wright, of Derby, *fine proof*

I

## WILLIAM WYNNE RYLAND.

- " 9 "* 949 Antiochus and Stratonice, after P. Cortona, *proof*  
*" 12 "* 950 Interview between Edgar and Elfrida, after A. Kauffman, *proof*  
*" 12 "* 951 King John ratifying Magna Charta, after Mortimer, ditto

## G. SCORODOOMORFF.

- " 12 "* 952 Diana and Acteon, after Carlo Marat, *fine proof*

## WILLIAM SHARPE.

- " 14 "* 953 Alfred dividing his Loaf with the Pilgrim, after West, *very fine*  
*" 15 "* 954 The Holy Family, after Sir J. Reynolds, *choice proof*  
*" 15 "* 955 The Doctors of the Church, after Guido, *brilliant proof*

## JOHN KEYSE SHERWIN.

- " 14 "* 956 The Death of Lord Robert Manners, *fine proof*  
*" 13 "* 957 A Pair, the Happy and Deserted Villages, *beautiful proofs*

## PETER SIMON.

- " 7 "* 958 A pair, Tom Jones, after Downman, *fine proofs*  
*" 56 "* 959 The Philosopher Square Discovered in Molly Seagrim's Room, *proof, previous to any letters*  
*" 95 "* 960 Midsummer's Nights Dream, after Fuseli, *proof, before any letters, rare*  
*" 56 "* 961 The Woodman, after Gainsborough, *very fine*  
*" 40 "* 962 The same print, *fine proof*  
*" 40 "* 963 The Three Holy Children, after Peters, *proof, and the etching of the same, and the Nymph asleep, after Opie, fine proof*

## GABRIEL SMITH.

- " 136 "* 964 The Boar Hunt, after Snyders, *capital proof*

## SAMUEL SMITH.

- " 106 "* 965 Niobe, after Wilson, *proof*  
*" 106 "* 966 A Landscape, after Ruysdael, *proof*  
*" 106 "* 967 The Finding of Moses, after Zuccarelli, a capital production, *choice proof*

## SIR ROBERT STRANGE.

- " 216 "* 968 Charles I. with the Marquis of Hamilton in attendance with his Majesty's Horse, after Vandyck, *very fine*  
*" 3 "* 969 Queen Henrietta Maria with her two Infants, the companion, after ditto, ditto  
*" 13 "* 970 The Three Children of Charles I. after ditto, *very fine*  
*" 116 "* 971 The Madonna with a Magdalen and St. Jerome, after Corregio, *most brilliant*  
*" 112 "* 972 Sappho, after Carlo Dolci, *extra fine*



- 973 A pair, Cupids asleep, after Vandyke and the Infant St. John, after Murillio, *very fine* 2 2 -  
 974 The Death of Dido, after Guercino, *most brilliant* 1 12 -  
 975 The Annunciation of the Virgin, after Guido Reni " 19 -  
 976 Two, Cleopatra and Fortune, after ditto, *fine* 2 14 -  
 977 Venus Attired by the Graces, after ditto, and the Judgment of Hercules, after N. Poussin, *very fine* 2 7 -  
 978 Portrait of Raphael, *most brilliant* 1 7 -  
 979 St. Cecilia attended by the Magdalen, St. Paul, St. John, St. Augustin, &c. after Raphaël, *capital* 1 11 -  
 980 Bellisarius, after Salvator Rosa, *extra fine* 2 18 -  
 981 Venus and Adonis, after Titian, *ditto* 1 11 -  
 982 A pair, Venus and Danæ in the Golden Shower, after ditto, *most brilliant* 4 18 -  
 983 The Apotheosis of Prince Adolphus, after West, *fine and very rare* 1 5 -

## J. SUMMERFIELD.

- 984 Portraits of Rubens and his Wife, laden with Game and Fruit, *fine* " 2 8 -  
 985 The same print, a *fine proof* " 11 8 -

## ISAAC TAYLOR.

- 986 The Murder of David Rizzio, after Opic, *fine proof* " 12 8 -  
 987 A pair, the Fleish Entertainments, after Van Harp, *proofs, very fine* " 10 8 -

## J. VENDRAMINI.

- 988 The Storming of Seringapatam, after R. Ker Porter, on three large sheets, *fine* 2 8 -

## Portraits by GEORGE VERTUE.

- 989 Thirty-eight of the Kings of Great Britain " 11 -  
 990 Henry VII. and VIII. with their Queens, in a Room, after Holbein, and the Children of Henry VIII. after Mabuse " 10 -  
 991 Frances Duchess of Suffolk, with Adrian Stokes her Husband, and Lady Jane Grey " 6 -  
 992 Mary Queen of France, with Charles Brandon Duke of Suffolk, and Edward VI. granting the Charter to Bridewell Hospital " 10 -  
 993 Charles I. and Queen, and ditto by Baron, after Vandyck " 7 6 -  
 994 George I. and four others of George II. and Queen " 6 -  
 995 Jacob Arminius, John and Peter Barwick, Thomas Bradbury, Lancelot Blackburne, and Richard Bentley }  
 996 Henry Baron Coleraine, Edward Colston, James Craggs, William Croft, Abraham Cowley, Sir Laurence Carter and Balthasar Castiglione }

- 997 Lionel Cranfield Duke of Dorset, Sir William Dawes Archbishop of York, Sir Francis Drake with the Globe, John Dryden, Alexander Denton and Simon Episcopius
- 998 Edwin the Monk, Bishop Fox, Richard Fiddes, John Gilbert, Francis Godwin and Humphrey Gower
- 999 John Harris, Sir Matthew Hale, Matthew Henry, Arthur Johnston, Bishop Juxon, Francis Junius and Peter Lord King
- 1000 John Lawrence, Walter Moyle, George Morley, Bishop of Winchester, and three different of Milton
- 1001 John Owen, Edward Earl of Oxford, James Puckle, the Honbl. Robert Price and three different of Matthew Parker
- 1002 Rev. Thomas Stackhouse, George Smalridge Bishop of Bristol, Mr. Steele the Poet, Sir John Suckling, Henry Spencer, William Shakspeare, John Strype and Sir Henry Slingsby
- 1003 Sarah Duchess of Somerset, *fine and rare*
- 1004 Rapin de Thoyras the Historian, Mr. Toby, Edward Tenison Bishop of Norwich, Ralph Taylor and two different of Dr. Daniel Turner
- 1005 The Honble William Trumbull, Sir Ralph Winwood, Sir John Willes, William Peere Williams, William Warham, Archbishop of Canterbury, Dr. John Usher, and two different of Isaac Watts

WILLIAM WALKER.

- 1006 Sir. B. Gerbier and family, after Vandyck, and the Country Attorney, after Holbein, *proofs*
- 1007 The Pregnancy of Calisto discovered, after Le Moine, and the Triumph of Beauty, after Le Sueur, *proofs*
- 1008 The Sacrifice of Manoah, after Rembrandt, and the Lions Den, after Rubens

CAROLINE WATSON.

- 1009 Portrait of a Lady, as Contemplation, after Sir J. Reynolds, *proof*
- 1010 Catherine II. Emprèss of Russia, *extra fine*

WILLIAM WOOLLETT.

- 1011 Portrait of Woollett, by Sherwin, two impressions, with and without the shade, ditto by Caroline Watson, and his Monument
- 1012 A pair, the Jocund Peasants and Cottagers, after Dusart, *fine proofs*
- 1013 Dido and Eneas, after Jones, *brilliant proof*
- 1014 Diana and Acteon, after Filippo Lauri, *fine proof*
- 1015 The Temple of Apollo, after Claude Lorrain, *very fine*
- 1016 The same print, a choice proof



1017	Roman Edifices in Ruins, after ditto, <i>proof on India paper, raris</i>	2 12 8
1018	The proof etching of the same	1 10 -
1019	The Rural Cot, after Smith of Chichester, <i>fine proof</i>	3 5 -
1020	The Spanish Pointer, after Stubbs, <i>proof, most brilliant</i>	7 14 0
1021	One of the Shooting Pieces, after ditto, <i>the figures not quite finished</i>	2 17 -
1022	A pair, Venus and Adonis, and Diana Deceived, both after Swanevelt, <i>unfinished proofs</i>	1 5 -
1023	The Death of General Wolfe, after West, <i>a superb impression</i>	0 15 -

## CAPITAL PRODUCTIONS, AFTER WILSON

1024	Meleager and Atalante, <i>brilliant proof</i>	4 13 -
1025	Cicero at his Villa, <i>proof, very choice</i>	5 2 6
1026	A pair, Celadon and Amelia, and Ceyx and Alcione, <i>very fine</i>	5 5 -
1027	Celadon and Amelia, <i>a choice proof</i>	5 10 -
1028	Ceyx and Alcione, ditto	6 5 -
1029	The proof etching of the same	1 17 -
1030	Niobe, <i>extra fine</i>	2 12 -
1031	The proof etching of the same	1 12 -
1032	The same, <i>a proof</i>	7 - -
1033	<i>The same, previous to any letters, extra fine and rare</i>	3 10 -
1034	Phaton, the companion print, in the same state, most capital	5 10 6
1035	The Fishery, after Wright, <i>proof previous to any letters, extra fine</i>	5 10 -
1036	Twelve views from Cook's Voyages, <i>fine proofs</i>	2 2 -

## Works of Raphael Morghen, Porporati, Volpato, &amp;c.

## RAPHAEL MORGHEN.

1037	Portrait of Raphael Morghen, engraved by Anthony Morghen and ditto of Guido Reni, <i>fine</i>	1 3 -
1038	Domenica Volpato Morghen and Poesy tuning the Lyre	1 - -
1039	William II. Prince of Orange, <i>fine proof</i>	2 10 6
1040	George Jonas Mayer, <i>very fine</i>	2 13 -
1041	Petrarch the Poet, <i>highly beautiful</i>	2 15 -
1042	Adeodatus Turchi, <i>ditto</i>	1 5 -
1043	The Princess Holstein with Count Tolstoy, &c.	1 4 -
1044	Marquis of Moncada on horseback, after Vandyck, <i>brilliant proof</i>	5 2 6
1045	St. Philip Nerii, <i>very fine</i>	1 9 -
1046	Two elegant basso relievos, from the Antique, <i>ditto</i>	2 10 6
1047	La Madonna, Col. Bambino, &c. and 1 other	1 1 -
1048	Thalia, <i>very fine</i>	1 7 -
1049	The Holy Family, after Rubens, <i>ditto</i>	1 4 -

- 1 19 " 1050 A pair of circles, after Raphael, *fine proofs*  
 3 3 " 1051 The Transfiguration, after ditto, *beautiful proof*  
 2 4 " 1052 The same print, partially finished, *raris*  
 1 2 " 1053 The Holy Family, After A. del Sarto, *very fine*  
 7 15 " 1054 The Nativity, after Raphael Mengs, ditto  
 1055 Twelve capital productions, from celebrated pictures at Madrid, engraved by R. Morghen, E. M. Carmona, G. Carattoni and F. Muntaner, *extra fine*

## JOHN VOLPATO.

- " 10 " 1056 Portrait of J. Volpato, engraved by Raphael Morghen  
 1 12 " 1057 The same print, *a brilliant proof*  
 1 17 " 1058 Apollo and the Muses on Mount Parnassus, *proof*  
 1 0 " 1059 The Consecration, after Raphael, *fine*  
 2 5 " 1060 A pair of capital Landscapes, after Claude Lorraine, *extra fine*

## CARLO PORPORATI.

- 1 12 " 1061 Abraham sending away Hagar, after P. Van Dyck and the Death of Abel, after Vander Werff  
 1 10 " 1062 Cupid, after Angelica Kauffman, *very fine*  
 2 14 " 1063 Tancred and Clorinda, after Vanloo, *ditto*  
 2 9 " 1064 Leda bathing, after Corregio, *extra fine*

## FRANCISCUS ROSAPINA.

- " 10 " 1065 Abraham Entertaining the Angels, after L. Carracci, *fine*

## PETRUS FONTANA.

- 1 " " 1066 The Burial of Christ, after Guercino, *proof*

## GUISEPPE LONGHI.

- 1 5 " 1067 The Decapitation of St. John, after Gerrard Douw, *fine*

*End of the Nineteenth Day's Sale.*



# TWENTIETH DAY's SALE,

SATURDAY, MARCH 3, 1810.

## BOOKS, AND BOOKS OF PRINTS.

LOT			
1	F	FALCONER's Shipwreck, by Clark, plates	100
2		Economy of Human Life, ditto	10
3		Views in North Britain, illustrative of the Works of Robert Burns	50
4		Thomson's Seasons	50
5		Cardonell's Antiquities of Scotland	10
6		Wigstead's Tour in Wales	10
7		Kirk's Vases	14
8		Antiquity of the Inns of Courts	10
9		Cornelius Schut's Collections of Etchings	15
10		A volume of prints from the antique	9
11		Audran's Proportions of the Human Body, in MS. and drawings	12
12		The Labours of Ulysses, by Van Thulden	15
13		Barraud's Cyphers	26
14		Daulby's Catalogue of Rembrandt's Etchings	9
15		Another copy	9
16		Steven's and Forrester's Views in Italy	15
17		Ireland's Picturesque Views on the Thames, 2 vol.	11
18		Another copy	10
19		Ireland's Views on the Avon	14
20		Memoirs of Count Grammont, 3 vol: numerous portraits	11
21		Falconer's Shipwreck, with numerous prints, by R. Dodd	15
22		Scotia Depicta, beautiful views	126
23		Turner's History of Crantham	15
24		Amsinck's History of Tunbridge Wells, fine views	10
25		Lives of Leland, Hearne, and Wood, 2 vol. large paper, elegant in russia	15
26		Knight's Life of Erasmus, large paper	14
27		L'Entree de la Reyne Mere du Roy, dans les Villes des Pays Bas, curious plates, by A. Pauli	76
28		Weever's Funeral Monuments, a beautiful copy	14
29		Spilsbury's Antique Gems, 50 prints	17
30		Hogarth Illustrated, by John Ireland, with the Supplement, 3 vol. numerous plates	65
31		Esop's Fables, Stockdale's edition, 2 vol. fine plates	14
32		Beaumont's View of the Leopontine Alps	11
33		Memoirs of Thomas Brand Hollis, 2 vol. fine plates	30

- 34 Harding's edition of the Book of Common Prayer  
 35 Antiquities of the Inns of Court, large paper  
 36 Pilkington's Dictionary of Painters  
 37 Aikin's History of Manchester, *plates*  
 38 The Hampton Court Beauties, 13 plates, by Faber  
 39 The set of Portraits of the Kit Cat Club, 47 plates, by ditto  
 40 The set of Oxford Founders, by ditto, 23 plates  
 41 The set of British Poets, by Vertue, 12 plates  
 42 Gardnor's Views on the Rhine, 32 plates, imperial folio  
 43 Lord Orford's Works, 5 vol. numerous plates, elegant in russia  
 44 Grose's Military Antiquities, 2 vol. russia  
 45 Grose's Antiquities of Ireland, 2 vol. large paper, with proof impressions of the plates  
 46 Views in Bath, *plates finely coloured*  
 47 Bains de Titus, *fine plates*  
 48 Smith's Antiquities of Westminster, *subscription copy with the stone plate, rare*  
 49 The set of sixty-two additional plates to Smith's Antiquities of Westminster  
 50 Lyson's Britannia, vol. 1, numerous plates  
 51 Byrne's Britannia Depicta, illustrative of Lyson's  
 52 A volume containing 50 portraits of Painters in the Gallery of Florence  
 53 A volume of prints, illustrative of the Adventures of Telemachus, finely engraved by Tilliard  
 54 Richardson's Iconology, 2 vol. *fine plates*  
 55 A volume of proof etchings by Earlom from drawings by Claude Lorrain in the Devonshire Collection  
 56 Sixty fine imitations from drawings by Claude Lorrain, in the Collection of R. P. Knight, &c. *proofs*  
 57 A volume of imitations from the beautiful designs of Cipriani by Earlom, Heath, Bartolozzi and Ryland  
 58 Bloomfield's History of Norwich, 2 vol.  
 59 Metamorphosis d'Ovide en Rodeaux, the plates by S. Le Clerc, *scarce*, elegant in russia  
 60 A curious and rare collection of Burlesques on the South Sea Company and Mississippi Affairs  
 61 The Works of Geyser, 580 prints, consisting of Portraits, Views, Vignettes, &c. in two large folio volumes with leaves  
 62 Milton's Views of Dublin, elegantly bound  
 63 Castellum et Prætorium Nobilium Brabantia, some views by Hollar  
 64 Select Views in the Environs of London, large paper  
 65 Home's Views in the Mysore, elegant in morocco  
 66 The Sportsman's Cabinet, 2 vol. *fine plates*  
 67 Dallaway's Heraldry  
 68 Gough's British Topography, 2 vol.



69	The Passion of Jesus Christ, after Holbein, in 14 plates, by C. Mechel, elegantly bound	1 5 "
70	Dalton's collection of 20 Antique Statues, large folio	1 "
71	The set of portraits of Members of the Kit. Cat Club, after Kneller	2 1 "
72	Edwards's Work of Flowers, on eighty plates, <i>finely coloured</i>	8 "
73	The Paintings, Statues, Bas-reliefs and Cameos in the Palais Pitti at Florence, exquisitely engraved, beautiful impressions, <i>bound in russia</i>	10 10 "
74	BOYDELL'S COLLECTION OF PRINTS, AFTER CELEBRATED PICTURES, IN THE DIFFERENT CABINETS IN ENGLAND; THE FIRST TWO VOLUMES PROOFS, on <i>India paper</i> , extra rare <i>in this state</i>	29 10 "
75	A collection of the Works of Sir Joshua Reynolds, in two large folios with leaves	14 14 "
76	A capital portfolio with leaves, size	1 10 "
77	A ditto	3 10 "
78	A ditto	3 4 "
79	A ditto	5 11 6 "
80	A ditto, Russia leather	3 3 "
81	A ditto	3 13 "
82	A ditto	3 12 "
83	A ditto	3 15 "
84	A ditto	4 14 "

FINIS.

Total both Parts £ 31 9 0 — 0 6











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1810

Feb. 6

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